

A MODERN
ENGLISH
GRAMMAR AND
COMPOSITION
• • REVISED • •

BUEHLER



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A MODERN ENGLISH GRAMMAR AND COMPOSITION REVISED

WITH PRACTICAL EXERCISES

BY

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"PRACTICAL EXERCISES IN ENGLISH"



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PREFACE

When "A Modern English Grammar" was first published as "an attempt to present the subject in a manner prescribed by modern methods of instruction," approximately one-third of the book was given to a discussion of sentences and their structure, and the remaining two-thirds to an examination of the parts of speech. This reversal of the customary plan was then regarded as something of an innovation, but is now generally accepted as pedagogically correct.

The larger elements of sentence structure are the foundations of grammar, and they must be learned thoroughly before the pupil is ready for the study of separate words. They influence both the classification and the inflection of the parts of speech. Therefore, neither the classification nor the inflection of the parts of speech can be effectively studied until these are mastered.

The enthusiastic welcome and wide acceptance of the book upon its first appearance encouraged the author to preserve and carefully collate all comments and criticisms which came to him from the classroom or elsewhere, and these have served as an index to point out where the text might be most profitably improved in the present revision.

While no change in the general plan of the original book has been found necessary, the improvements of

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detail have been so numerous and so extensive that the revised edition may be said to be practically a new book.

The expository sections, which in some instances were unnecessarily long and abstruse, have been shortened and simplified wherever it seemed desirable. The definitions, after painstaking study, have been entirely rewritten. The nomenclature used, except in a few instances explained in the footnotes, is that suggested in the "Report of the Joint Committee on Grammatical Nomenclature," approved and recommended by the National Educational Association.

The exercises have been entirely worked over, regraded, and rearranged, and many new exercises have been added. Sentences that were too difficult have been omitted; exercises that were too hard have been changed; numerous exercises have been altered in form so as to give better pedagogical results; and new exercises of a practical character have been inserted where needed.

Numerous models for oral and written exercises have been added as a help to both pupil and teacher. The sections on certain subjects like "It" and "There" expletive, and transitive and intransitive verbs, which were introduced unnecessarily early, have been postponed to later pages. The ambiguity regarding the relation of infinitives and participles to the parts of speech has been removed. The treatment of phrases and clauses has been simplified and expanded. Disputed points have been either eliminated or fortified by references to accepted authorities. Larger type has been employed, and a free use made of small type to distinguish the less important from the more important.

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As explained in the preface to the first edition, the inductive method of presentation is employed to lead the pupil to observe, compare and classify the grammatical facts for himself.

The fund of knowledge that pupils bring into the classroom has also determined the limits which the author has set to his work. Many things often elaborately set forth in text-books may be safely taken for granted as already known. To explain them is a violation of the pedagogic maxim, "Teach the pupil what he does not know." Even the analysis of sentences, important as it is, has its limits as a means of instruction and training. In going beyond the general analysis which brings into relief the logical structure of a complex sentence we do not help the pupil, but present him with linguistic riddles that make his native tongue offensive to him.¹

As to inflections and the uses of the various parts of speech, these are already known empirically, and the business of the grammarian is simply to help the pupil to systematize his knowledge and to avoid common errors. Distinctions and classifications, if they are too minute or numerous, confuse the mind and loosen its grasp of important things. The author has tried to make a book that will help teachers to awaken in boys and girls what is sometimes called the language sense, and strengthen their grasp of their mother tongue.

The total result is a text-book consistent with itself, well graded, easy for the pupil, and thoroughly workable for the teacher. The author hopes and believes that

¹ *S. S. Laurie*: "Lectures on Language and Linguistic Method in the School."

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those who liked the original book will find the revised book greatly improved; and that those who found cause for criticism in the first edition will find the cause removed in the revision.

H. G. B.

Lakeville, Connecticut,
February, 1914.

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INTRODUCTION

1. Language. Everybody has an instinctive desire to tell his thoughts and feelings to others; indeed, exchange of ideas is necessary in social life. One way of expressing thoughts is to make motions with the hands or other parts of the body, as children and deaf and dumb persons do. But the usual and very much better way is to make with the tongue and adjoining organs certain combinations of sounds which by common consent have certain meanings. These combinations of tongue-sounds, by which people express their thoughts and feelings, form **Language** (from Latin *lingua*, "tongue"). Combinations of sounds that stand for single ideas are called **Words**. These are in turn combined into thought groups called **Sentences**.

Some knowledge of the history of our language is helpful to the study of it as it is to-day.

2. Why Our Language is Called English. Our language is called English because it is the language that has been spoken for more than fifteen hundred years in England, whence it has been carried to America and other parts of the world by English colonists.

3. **The Early Home of English.** But the English language did not have its beginning in England. It was carried there in 449 A.D. by people who migrated from the banks of the river Elbe and the southwest coasts of the Baltic Sea. These people were from three tribes, called Angles, Saxons, and Jutes. Of the *Jutes* who moved to England nearly



MAP SHOWING THE EARLY HOME OF ENGLISH.

all trace has been lost. The *Angles* and the *Saxons* drove the original inhabitants—the Britons—into the mountainous parts of the island, and in course of time founded the *Anglo-Saxon* race. They called their new country “Angleland,” or “England”; themselves and their language they called “English.”

The wonderful way in which the English language has spread over the world is shown by the

accompanying maps. The preceding map shows the early home of English, when it was a mere dialect of German, spoken by a few tribes. The shaded portions of the map below show the region of the world in which English is now used.



MAP SHOWING THE SPREAD OF THE ENGLISH LANGUAGE.

English has enormously outstripped all other European languages in the number of people speaking it at the present time.

Three periods are commonly recognized in the development of the English language, as follows: Old English or Anglo-Saxon, lasting from the fifth century till about the year 1100; Middle English, 1100-1500; and Modern English, from 1500 to the present day. Changes took place gradually, and less rapidly in some dialects than in others.

4. Old English Different from Modern English.

The language carried to England by the Anglo-Saxons was so unlike the English of to-day that at first glance it seems to be quite a different tongue. Here, for example, is the Lord's Prayer in Anglo-Saxon, or Old English, with the corresponding modern English words printed underneath:

Fæder ure, þu þe eart on heofenum
Father our, thou that art in heavens

Si þin nama gehalgod
Be thy name hallowed

To becume thin rice
Arrive thy kingdom

Geweorþe þin willa on eorþan, swa swa on heofenum
Be-done thy will on earth, so-as in heavens

Urne dæghwamlican hlāf syle us to dæg
Our daily : loaf give us to-day

And forgyf us ūre gyltas, swa swa we forgifaþ urum gyltendum
And forgive us our debts, so-as we forgive our debtors

And ne gelæde þū us on costnunge, ac alȳs us of yfle
And not lead thou us into temptation, but loose us of evil

Soplice.
Soothly (Amen).

5. Relation of Old English to Modern English.

Strange-looking as this Old English is, it is the same language as that which we use. The differ-

ence between it and modern English is no more to be wondered at than the difference between a young child and the same child when grown to manhood.

6. How Our Language has Grown. When our language was carried to England, it consisted of probably not more than two thousand words; now it contains more than two hundred thousand—a much larger number than any other language. These new words have come into the language in many interesting ways:

(1) *British Words.* When the Anglo-Saxons settled in England and drove off the Britons, they adopted some British words, just as the Americans have adopted some Indian words. Of these words, adopted from the Britons, examples are: “dun” and “down” (meaning “hill”).



ROMAN WALL IN THE NORTH OF ENGLAND.
Built by the Romans as a defense against native tribes.

(2) *Latin Words Found in Britain.* For several hundred years before the arrival of the Anglo-Saxons, England had been in the possession of the Romans. When the Romans withdrew from the island in 410 A.D., they left behind a few Latin words, which were adopted by the Anglo-Saxons. Examples are: "port" (Latin *portus*), "mile" (Latin *milia passuum*, "a thousand paces"), and "wall" (Latin *vallum*).

(3) *Missionary Words.* About the year 600 A.D. Christianity began to be received by the Saxons through Roman missionaries; and with the missionaries came many new words from the Latin. Examples are: "monk" (Latin *monachus*) and "clerk" (Latin *clericus*).



ANCIENT DANISH BOAT FOR FOURTEEN PAIRS OF OARS.

78 feet long, 10 feet broad. Found in a peat bog in Jutland.

(4) *Danish Words.* Toward the end of the eighth century Norsemen or Danes overran parts of Eng-

land, and many of their words were adopted by the English. Examples are: "sky" and "call."

(5) *Norman-French Words*. In 1066 William of Normandy conquered England in the great movement known as the Norman Invasion. The Normans, who came from France, spoke Norman-French, which was for the most part modified Latin. In England they seized the land and all the political power, filled all the offices, and made their language the language of the court, the law, the schools, and the church. We cannot dwell on the particulars of the tremendous change in our language which was wrought by this Norman Invasion. It is enough to say that after three hundred years of contact with Norman-French the English language was very much richer in vocabulary and softer in sound. Of the many hundreds of Norman-French words in our language examples are: "battle," "forest," "duke," and "peace."

(6) *Words from Latin Books*. In the sixteenth century, through the influence of what is called the Revival of Learning, the study of Latin became very popular in England. No one was considered well educated unless he could read Latin; nearly all important books were written in Latin; and Latin words began to appear in English conversation and writing. Since these Latin-English words were learned from books, they closely resembled in spelling the original Latin words. Examples are: "fact" (Latin *factum*), "example" (Latin *exemplum*), and "quiet" (Latin *quietus*).

(7) *Imported Words.* The descendants of the Anglo-Saxons have always been great travelers and traders; and in their traveling and trading they have collected words from all parts of the world. Examples are: from Spain, "mosquito"; from Italy, "piano"; from Holland, "skate"; from Germany, "zinc"; from Africa, "gorilla"; from the American Indian, "hammock" and "hominy"; from Arabia, "sofa"; from China, "tea"; from Portugal, "binnacle"; from Persia, "bazar"; from Australia, "kangaroo."

(8) *New Words for New Things.* New discoveries and inventions, as they have occurred, have given new words to our language. Examples are: "photograph" and "telephone."

7. Proportion of Foreign Words in Modern English. The proportion of words in modern English which have been drawn from the sources just described may be roughly represented as follows:

Old English Words	
Latin Words (including Norman-French)	
Greek Words	Italian, Spanish, Dutch, Hebrew, Arabic, Persian, American Indian, etc.

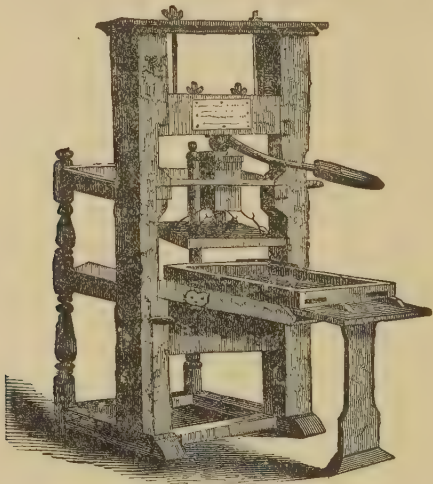
8. Changes in Our Language. Our language has not only grown; it has changed. Old English was what is called a highly inflected language. An

inflected language is one that joins words together in sentences by means of "inflections" or changes in the words themselves. For example, in Old English *oxan* meant "oxen," *oxena* meant "of oxen," *oxum* meant "with oxen." Accordingly, instead of saying as we do "tongues *of* oxen," our Anglo-Saxon ancestors said "tungan *oxena*." Traces of these word-changes or inflections still remain in our language: as, "sing," "sings."

9. How Changes Came About. The greatest changes in our language occurred between 1100 and 1500 A.D., that is to say, during the four centuries that followed the Norman Conquest. The story of the changes is too long to be told here; but some idea of how they came about may be gained by noticing what happens to-day when a foreigner who has only half learned English tries to speak it. He mispronounces the words and neglects the inflections. In somewhat the same way, when the Anglo-Saxons and the Norman-French became one people, and their languages were fused into modern English, sounds were modified and inflections were dropped.

10. Language Still Subject to Change. Since the invention of printing, changes in English have not been numerous; for the vast number of printed books and papers, and the immense spread of the ability to read and write, have given to our language a stability of form which it could not have so long as it existed chiefly on men's tongues. For example,

the language of the English Bible, which is sixteenth-century English, differs comparatively little from the English of to-day. But some change is still going on,



EARLY PRINTING PRESS.

for modifying influences are always at work. English-speaking people in different parts of the world do not talk exactly alike; new words are coming in; old words are dropping out; the forms and uses of other words are changing. An example of this modern change is found in the word "whom." The "m" in this word is an inflection; and we still say, when we wish to speak grammatically, "Whom did you see?" But since the "m" is not necessary to the meaning, people have long been careless about using it, and even good speakers often say, "Who did you see?"¹

¹ T. R. Lounsbury: "History of the English Language."

11. Good English. Good English is the English used by the best speakers and writers; and the use of such English is "only a phase of good manners." Bad English, that is, English unlike that which is used by well-informed and careful writers, produces in the mind of a well-informed reader an impression of vulgarity or ignorance similar to that which we get from seeing a person eat with his knife. It is with language as with clothes and conduct. Persons who wish to be classed as cultivated people must not only dress and act like cultivated people; they must also speak and write like them. A help toward this end is the study of grammar.

12. Grammar. Grammar is *an account of the relations which words bear to one another when they are put together in sentences.* An understanding of these relations requires some knowledge of the nature, the forms, and the history of words, but only so far as these bear on the uses of words in sentences. *The proper starting point of English grammar is the sentence.* The discussion of words considered by themselves belongs to the dictionary.

13. Uses of Grammar. It is not by grammar, however, that we learn to speak or write. Speaking and writing our mother tongue are habits, formed by imitation long before we acquire that knowledge which is the subject-matter of grammar. *The object of the study of grammar* is to learn the uses of words in sentences, so that we may test the habits

of speech which we have already acquired, and make them conform to the best models. *Incidentally* the study of grammar affords invaluable mental training.

14. Grammars Old and New. Among English-speaking peoples grammar was first studied as a step toward the learning of Latin, and the first English grammar was called an "Introduction to Lily's Latin Grammar." The author of that first English grammar, keeping his eye on Latin rather than on English, and making his work conform to Latin models, treated English as if it were in all important respects like Latin and Greek, with no history or laws of its own. As a matter of fact, English differs greatly from other languages. In structure it is essentially Anglo-Saxon. Yet the mistake of the first English grammar was followed by succeeding books for nearly four hundred years. Now we have learned better, and study our language with reference to its own nature and history.

PART I

SENTENCES AND THEIR STRUCTURE

CHAPTER I

OF SENTENCES IN GENERAL

15. Ideas. The word “dog,” when heard or seen, instantly creates in the mind a mental picture of a well-known animal. This mental picture is called an **Idea**.

The idea may be made more definite by the addition of other words: as, “The big dog in Mr. Smith’s yard”; but though the idea now has several parts, it still remains a single mental picture, expressed by a group of related words.

16. Thoughts. The words “The big dog in Mr. Smith’s yard” are satisfactory as an expression of a mental picture or idea; but as a statement they are incomplete, for we at once find ourselves asking, “Well, what about that dog?” We are satisfied when we hear that “The big dog in Mr. Smith’s yard *barked*.”

From the last group of words we get more than a single idea. We get, first, the idea of a certain dog, and, secondly, we get an idea of what the dog did. Of these ideas, the second is an assertion about the first.

Two ideas of this kind—*something thought of* and *an assertion about it*—together form a complete **Thought**.

17. Sentences. A group of words expressing a complete thought is called a **Sentence**.

"The big dog *barking* in the yard" is not a sentence, for it contains no assertion, and therefore it does not express a complete thought. "Barking" does not assert. It is merely a descriptive word, like "big," helping to fill out the mental picture of a certain dog, about which as yet no assertion has been made. "Big" shows the size of the dog, "barking" shows his occupation, "in the yard" shows his whereabouts; what the big dog barking in the yard did, we have yet to learn. The thought and the sentence become complete if we add an assertion: as, "The big dog barking in the yard *frightened me*"; or if we connect "dog" and "barking" by an asserting word like "is": as, "The big dog *is* barking in the yard."

Definition. A sentence is a group of words expressing a complete thought.

Exercise 1

1. *Tell which of the following groups of words are Sentences. Make Sentences with the other groups by adding appropriate asserting words:*

1. The man in the moon.

MODEL FOR ORAL EXERCISE. "The man in the moon" is not a sentence because it does not express a complete thought. "The man in the moon *has a broad face*" is a sentence, the thought being completed by the assertion "has a broad face."

MODEL FOR WRITTEN EXERCISE. Not a sentence. "The man in the moon has a broad face."

2. The man in the moon came down too soon.
3. The boy in blue.
4. The boy reciting his lesson.
5. The boy in blue reciting his lesson.
6. The boy reciting his lesson is my brother.
7. His attempt to catch the ball.
8. A primrose by the river's brim.
9. A rolling stone gathers no moss.
10. The children playing in the street.
11. Vessels carrying coal.
12. The apples hanging on the tree.
13. Wounds made by words are hard to heal.
14. Charles, seeing a crowd in the street.
15. The girl at the spring, having filled her pitcher.
16. To play football well.

Exercise 2

1. *Write five groups of related words, not Sentences, about things in the schoolroom, and show that they are not Sentences.*

2. *Write five Sentences about things in the school-room, and show that they are Sentences.*

18. Sentences Classified. Examine the sentences in the following conversation:

Donald: I found these big apples in grandfather's barn.

Dorothy: Show us where you got them.

Jack: Are there any more there?

Helen: Aren't they beauties!

You observe that Donald's thought is an *assertion* or *statement*; Dorothy's thought is a *command* or *entreaty*; Jack's thought is a *question*; Helen's

thought seems at first glance to be a question about the beauty of the apples; but this cannot be, since she already knows that the apples are beauties.

She is merely expressing her strong feeling of delight by an *exclamation*, which has the form of a question.

Sentences that assert or declare are called **Declarative Sentences**.

Sentences that ask questions are called **Interrogative Sentences**.

Sentences that *command* or *entreat* are commonly called **Imperative Sentences**.¹

When declarative, interrogative, and imperative sentences are used as exclamations expressing *strong feeling*, they are called **Exclamatory Sentences**.

Sentences not exclamatory are called **Non-Exclamatory**.

All sentences are either **Affirmative** or **Negative**: as, (*Affirmative declarative*) "She sings"; (*Negative declarative*) "She does not sing"; (*Affirmative interrogative*) "Does she sing?" (*Negative interrogative*) "Why doesn't she sing?"

Exercise 3

Classify each Sentence in the following selections:

1. We all do fade as a leaf.
2. Fear God. Honor the king.
3. The king is dead! Long live the king!
4. A living dog is better than a dead lion.
5. Can a man take fire in his bosom, and his clothes not be burned?

¹The Joint Committee on Grammatical Nomenclature recommends that the term *Imperative Sentences* be dropped, and that such sentences be included in *Declarative* or *Interrogative* as the case may be.

6. a. Half a league, half a league,
Half a league onward,
All in the valley of death
Rode the Six Hundred.
- b. "Forward the Light Brigade!
- c. Charge for the guns!" he said.
- d. Into the valley of death
Rode the Six Hundred.
- * * * * *
- e. When can their glory fade!
- f. O the wild charge they made!
- g. All the world wonder'd.
- h. Honor the charge they made!
- i. Honor the Light Brigade,
Noble Six Hundred!

19. Punctuation of Complete Sentences. In writing, the first word of every sentence begins with a capital letter.

The end of a *declarative* or an *imperative* sentence is marked by a *period* (.). The end of an *interrogative* sentence is marked by an *interrogation point* (?). But if the sentence is *exclamatory* because of the strong feeling it expresses, an *exclamation point* (!) is used instead of the period or the interrogation point.

Exercise 4

1. Write two *Declarative* sentences about noted men.
2. Write an *Interrogative* sentence about a person you know.
3. Write an *Imperative* sentence about something in the schoolroom.
4. Write an *Exclamatory* sentence about the weather.

20. Declarative Sentences Most Common. Most sentences are declarative.

Interrogative and imperative sentences are like declarative sentences in fundamental structure, the difference being often only a difference in the order of words: as, "Can he sing?" "He can sing."

In our study of sentence-structure, we shall speak chiefly of the declarative sentence, taking it as the type-form.

CHAPTER II

OF SUBJECT AND PREDICATE

21. Two Necessary Parts to Every Sentence. Examine the following sentences:

Naming Part	Asserting Part
Fire	burns.
I	cut myself.
The school bell	has just rung.
The big dog in Mr. Smith's yard	barked at me.

You observe that each sentence has two parts—the naming part and an asserting part—and that both parts are necessary.

22. Subject and Predicate Defined. The part of a sentence which names that about which something is asserted is called the **Subject**.

The asserting part of a sentence is called the **Predicate** (Latin, “thing said”).

Definition. The subject of a sentence is the part which denotes that about which something is asserted.

Definition. The predicate of a sentence is the part which makes the assertion.

In an **interrogative** sentence the predicate *asks* something.

In an **imperative** sentence the predicate *commands*, and the *subject is generally omitted*, because the subject of a command is always the person or persons spoken to, and to name it is unnecessary: as, "Listen [ye]"; "Don't [you] forget."

Exercise 5

Write a Sentence suggested by each of the following Subjects:

- | | | |
|---------------|----------------|----------------|
| 1. Flowers —. | 5. Chalk —. | 9. I —. |
| 2. Lions —. | 6. Farmers —. | 10. He —. |
| 3. Indians —. | 7. Chickens —. | 11. Who —? |
| 4. Stars —. | 8. Bees —. | 12. My desk —. |

Exercise 6

Write Sentences containing the following Predicates:

- | | |
|-------------|------------------------------|
| 1. — sing. | 6. — will be here soon. |
| 2. — climb. | 7. Can — ride a bicycle? |
| 3. — spin. | 8. Twice was — thrown. |
| 4. — trot. | 9. What large muscles — has! |
| 5. — grow. | 10. — will help me? |

23. Position of the Subject. The subject does not always come first. Thus:

Predicate	Subject
Up went	the balloon.
Then burst	his mighty heart.
There was	a little man.
The last of all the bards was	he.
In the shade of the great elm trees stands	a weather-beaten house.

Sometimes the subject is put between parts of the predicate like a wedge. In the following sentences, for example, the subjects are printed in italics:

Is *Fred* coming?

Where do *pineapples* grow?

How fast *the snow* falls!

Slowly and sadly *we* laid him down.

At the appointed time *the gladiators* marched into the arena.

Has *every pupil in the class* brought his books?

When the predicate of a declarative sentence follows the subject, the sentence is said to be in the **Natural Order**. When the predicate precedes the subject, the sentence is in **Inverted Order**.

Exercise 7¹

Separate each of the following sentences into Subject and Predicate, and tell the kind of sentence:

I

1. Down went the Royal George.

MODEL FOR ORAL EXERCISE. A declarative sentence. The subject is "the Royal George," because it denotes that about which something is asserted. The predicate is "down went" (or, "went down") because it is the part which makes the assertion.

"To the Teacher. At this stage of the work no attention should be paid to the *simple* subject and the *simple* predicate, — a more difficult step in analysis which should be deferred till the next chapter. In the exercises in this chapter, attention should be fixed exclusively on the *complete* subject and the *complete* predicate.

"In accordance with sound modern tendencies in teaching, the first process in grammatical analysis should be to deal with sentences as a whole, distinguishing *subject* and *predicate*, *principal* and *subordinate clauses*, etc." *Report of the Joint Committee on Grammatical Nomenclature*, p. 13.

MODEL FOR WRITTEN EXERCISE.

S.

P.

The Royal George

went down

2. Wise are all His ways.
3. Are your friends coming?
4. That gale I well remember.
5. Doubtful seemed the battle.
6. Of noble race the lady came.
7. Where did you find your book?
8. The way of transgressors is hard.
9. Great is your reward in heaven.
10. The memory of the just is blessed.
11. Up flew the windows all.

II

12. Our revels now are ended.
13. Overhead I heard a murmur.
14. Wherefore stopp'st thou me?
15. Which way does the wind come?
16. Flashed all their sabers bare.
17. Great is Diana of the Ephesians.
18. A thing of beauty is a joy forever.
19. Ten spears he swept within his grasp.
20. Oft did the harvest to their sickle yield.
21. Me he restored to mine office.

III

22. One new-made mound I saw close by.
23. Deep drank Lord Marmion of the wave.
24. There lay the rider distorted and pale.
25. Where are those lights so many and fair?

26. How sweet the moonlight sleeps upon this bank!
27. Books make up no small part of human happiness.
28. True valor lies between cowardice and rashness.
29. Of his early life few particulars have reached us.
30. About half past one in the afternoon Sir Walter Scott breathed his last, in the presence of all his children.
31. At the fiftieth anniversary of the battle of Gettysburg fifty-three thousand old soldiers, both Union and Confederate, encamped on the battle-field in friendly reunion.

Exercise 8

Separate each of the following sentences into Subject and Predicate:

1. At the door, on summer evenings,
Sat the little Hiawatha.
2. On the ear
Drops the light drip of the suspended oar.
3. Her wing shall the eagle flap
O'er the false-hearted.
4. The pavement damp and cold
No smiling courtiers tread.
5. Under the walls of Monterey
At day-break the bugles began to play.
6. Meanwhile, from street and lane, a noisy crowd
Had rolled together, like a summer cloud.
7. The castle's bound
I wander round,
Amidst the grassy graves.
8. Stormed at with shot and shell
Boldly they rode and well.

Caution. Consider carefully whether "stormed at with shot and shell" describes the horsemen or the riding. Be on your guard against mistakes in similar cases.

9. In the courtyard of the castle, bound with many an iron band,
Stands the mighty linden planted by Queen Kuni-
gunde's hand.
10. In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand-Pré
Lay in a fruitful valley.

Exercise 9

Write two sentences in which the Subjects come first; two in which the Subjects come last; one in which the Subject comes between parts of the predicate.

24. Compound Subjects. Very often the same predicate is used with two or more connected subjects: as,

Connected Subjects	Predicate
<i>Flowers and ferns</i>	grow beside the brook.
<i>The present scene, the future lot, his toils, his wants</i>	were forgotten.

Two or more connected subjects having the same predicate form a **Compound Subject**.

25. Compound Predicates. Very often the same subject has several connected predicates: as,

Subjects	Connected Predicates
<i>States</i>	<i>rise and fall.</i>
<i>The King of Hearts</i>	<i>called for the tarts and beat the knave full sore.</i>

Two or more connected predicates having the same subject form a **Compound Predicate**.

26. Compound Subject and Predicate. Sometimes both subject and predicate are compound: as,

Compound Subject

Spring and summer

Compound Predicate

came and went.

Exercise 10

In the following sentences separate the Subjects from the Predicates. If a subject or a predicate is compound, separate it into its parts:

I

1. She and her brother were there.

MODEL FOR ORAL EXERCISE. The subject is "She and her brother,"—a compound subject consisting of "She" and "her brother" connected by "and." The predicate is "were there."

MODEL FOR WRITTEN EXERCISE.

S.		P.
She and her brother	}	were there.

2. Charity suffereth long and is kind.
3. Copper and tin are found in England.
4. The mountain and the squirrel had a quarrel.
5. Byron awoke one morning and found himself famous.
6. All day the snow fell, and was piled in great drifts.
7. Mountain and lake and valley a charming picture make.
8. The house cost only eight hundred dollars but was very comfortable.
9. Spring and summer, autumn and winter, rush by in quick succession.

10. Scepter and crown
Must tumble down.
11. Jack and Jill went up the hill
To fetch a pail of water.

II

12. The lion and the unicorn
Were fighting for the crown.
13. The stranger came with iron hand
And from our fathers reft the land.
14. Little Bo-Peep fell fast asleep
And dreamt she heard them bleating.
15. Then my heart with pleasure fills
And dances with the daffodils.
16. The foolish and the dead never change their opinions.
17. The optic nerve passes from the brain to the back of
the eyeball, and there spreads out.
18. The horses and the cattle were fastened in the same
stables and were fed at the same time.
19. The natives of Ceylon build houses of the trunks of
tocoanut palms and thatch the roofs with the leaves.
20. A great Danish fleet came to Scotland, landed its men
in Fife, and threatened to take possession of that province.
21. The formal terraces, heavily moulded balustrades,
and clipped yew trees carried with them an air of proud
aristocracy.

Exercise 11

In the following sentences separate the Subjects from the Predicates. If a subject or a predicate is compound, separate it into its parts:

1. The authors of books talk to us, give us their most precious thoughts, and pour their souls into ours.

MODEL FOR WRITTEN EXERCISE:

S.	P.
The authors of books	{ talk to us, { give us, etc. and { pour their souls, etc.

2. The ancient seats of the gentry in England and the larger farmhouses were fortified against roving bands of robbers.

3. Arms, huge stones, and boiling water were always kept in readiness for use in repelling plunderers.

4. Of the old baronial keeps many had been shattered by the cannon of Fairfax and Cromwell, and lay in heaps of ruin.

5. Dragoons were armed with muskets, and were also provided with bayonets, fitted into the muzzles of their guns.

6. The fine horses of the Life Guards, their rich housings, their cuirasses, and their buff coats adorned with ribbons, velvet, and gold lace, made a splendid appearance in St. James's Park.

7. The common law of England knew nothing of courts-martial, and made no distinction in time of peace between a soldier and any other subject.

8. A soldier by knocking down his colonel incurred only the ordinary penalties of assault and battery, and by refusing to obey orders incurred no legal penalty at all.

9. The thunder,
 Winged with red lightning and impetuous rage,
 Perhaps hath spent his shafts, and ceases now
 To bellow through the vast and boundless deep.
10. The mind is its own place, and in itself
 Can make a Heaven of Hell, a Hell of Heaven.

Exercise 12

Write two sentences with Compound Subjects; two with Compound Predicates; one in which both Subject and Predicate are Compound.

Exercise 13¹

(Review)

In the following sentences separate the Subjects from the Predicates:

I

1. Here stands the man.
2. Overhead I saw an aeroplane.
3. Whom did the old man ask for?
4. Adown the glen rode armed men.
5. The aged minstrel audience gained.
6. Great and marvelous are Thy works.
7. A merry heart maketh a cheerful countenance.
8. The precious morning hours should not be wasted.
9. The tails of some comets stretch to the distance of 100,000,000 miles.
10. A little boy with crumbs of bread
Many a hungry sparrow fed.

II

11. Sweet are the uses of adversity.
12. A dainty plant is the ivy green.

¹**To the Teacher.** Power to distinguish quickly the complete subject from the predicate, when the order is inverted, is necessary to the intelligent reading and appreciation of good literature, especially poetry, which many persons cannot understand and enjoy because they have never acquired this power. Sentences in the natural order present little or no difficulty, and therefore afford no mental training. Power to understand is acquired through the study of inverted sentences in which the distinction between subject and predicate is not obvious, but requires real effort. The value of the following exercises consists in their comparative difficulty. If they were easy they would have no value. Pupils who master them will lay a solid foundation for future work.

13. That little book I treasure highly.
14. In my Father's house are many mansions.
15. Into the valley of death rode the six hundred.
16. Great writers spend hours in correcting and polishing.
17. Nansen got within two hundred and twenty-seven miles of the North Pole.
18. The first standing army was formed in the middle of the fifteenth century.
19. The first astronomical observatory was erected by the Saracens at Seville, in Spain.
20. From floor to ceiling,
Like a huge organ, rise the burnished arms.

Exercise 14

(Review)

Separate the Subjects from the Predicates:

1. What became of your toy steamboat?
2. The cat, prowling round the yard, caught a young robin.
3. The history of the Anglo-Saxon race is emphatically the history of progress.
4. On the first day of the battle of Gettysburg the Confederates captured several thousand prisoners.
5. Underneath this sable hearse
Lies the subject of all verse.
6. Within a windowed niche of that high wall
Sate Brunswick's fated chieftain.
7. On the British heart were lost
The terrors of the charging host.
8. Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear.

9. Somewhat apart from the village, and nearer the
Basin of Minas,
Benedict Bellefontaine, the wealthiest farmer of
Grand-Pré,
Dwelt on his goodly acres.
10. Far down the beautiful river,
Past the Ohio shore and past the mouth of the Wabash,
Into the golden stream of the broad and swift
Mississippi
Floated a cumbrous boat.

Exercise 15

(For advanced pupils)

Separate the Subjects from the Predicates:

1. Down the street with laughter and shout,
Glad in the freedom of school let out,
Come the boys.
2. Meanwhile, apart, at the head of the hall, the priest
and the herdsman
Sat, conversing together of past and present and future.
3. Down went the Cumberland all a wrack,
With a sudden shudder of death,
And the cannon's breath
For her dying gasp.
4. Serene in the rapturous throng,
Unmoved by the rush of the song,
With eyes unimpassioned and slow,
Among the dead angels, the deathless
Sandalphon stands listening breathless.
5. Hearing his imperial name
Coupled with those words of malice,
Half in anger, half in shame,
Forth the great campaigner came
Slowly from his canvas palace.

Exercise 16

From Milton's "Paradise Lost"

(For advanced pupils only)

Separate the Subjects from the Predicates:

1. To confirm his words out-flew
Millions of flaming swords, drawn from the thighs of
mighty cherubim.
2. Satan, above the rest
In shape and gesture proudly eminent,
Stood like a tower.
3. His face
Deep scars of thunder had intrenched.
4. Him the Almighty Power
Hurled headlong flaming from the ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition.
5. On each hand the flames
Driven backward slope their pointing spires.
6. The imperial ensign, full high advanced,
Shone like a meteor streaming to the wind,
With gems and golden luster rich emblazed.
7. Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple.
8. From the arched roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky.

CHAPTER III

OF SIMPLE SUBJECT AND VERB¹

27. **Simple Subject and Verb Defined.** Compare the following sentences:

Subject	Predicate
Stars	twinkle.
The beautiful <i>stars</i> , which are really suns about a million miles in diameter and trillions of miles away,	<i>twinkle</i> brightly on frosty nights.

You observe that one sentence is composed of two words, the other of many; but the fundamental structure is the same. Both make assertions about *stars*, and in both cases the assertion is that stars *twinkle*. But in the second sentence the principal words, “stars” and “twinkle,” are accompanied by other words and groups of words.

The principal word in the complete subject of a sentence is called the **Simple Subject**.

The asserting word in the predicate of a sentence is called the **Verb**.

Definition. The simple subject is the principal word in the complete subject.

Definition. A verb is a word used to assert.

¹**To the Teacher.** In this chapter only those features of the verb are treated which are needed for an understanding of the general structure of sentences.

The Joint Committee on Grammatical Nomenclature suggests the term *Subject Substantive*, which may be used instead of *Simple Subject*, if the school authorities desire.

Other examples are:

Complete Subject	Predicate
Low black <i>clouds</i> Simple Subject.	usually <i>gather</i> before a storm. Verb.
The <i>conditions</i> of war Simple Subject.	<i>vary</i> from age to age with Verb. the progress of weapons.

A word used to denote something about which the speaker is thinking is called a **Substantive**. The *simple subject* is always a *substantive* or a group of words *used substantively*.

In condensed form we may say: Sentence = substantive + predicate.

The term **Substantive** includes *nouns*, *pronouns*, and certain uses of *adjectives*, *adverbs*, and *infinitives*, which are treated in Part II: as,

Substantive	{	NOUN:	<i>Rest</i> is sweet.
		PRONOUN:	<i>He</i> is weary.
		ADJECTIVE:	The <i>weary</i> are at rest.
		ADVERB:	<i>Now</i> is the time to rest.
		INFINITIVE:	To <i>rest</i> is sweet.
		GERUND:	<i>Playing</i> tag is good fun.

Exercise 17

In the following sentences separate the Complete Subjects from the Predicates, and point out the Simple Subjects and the Verbs:

1. The ripest fruit falls first.

MODEL FOR ORAL EXERCISE. The complete subject is "The ripest fruit," the simple subject being "fruit." The predicate is "falls first," in which the verb is "falls."

MODEL FOR WRITTEN EXERCISE:

S.	P.
The ripest fruit	falls first.

2. The good news arrived yesterday.
3. A soft answer turneth away wrath.
4. A hot fire of coals burned in the grate.
5. A fox jumped up on a moonlight night.
6. The sudden splash frightened the nurse.
7. Bright-eyed daisies peep up everywhere.
8. The curfew tolls the knell of parting day.
9. Three wise men of Gotham went to sea in a bowl.
10. Waldo, playing on the bank of the brook, tumbled
into the water.
11. The master of the district school
Held at the fire his favorite place.

Exercise 18

Write five sentences in which the Simple Subject is different from the Complete Subject, and the Verb from the Predicate.

28. Verbs of Action, Being, and State. Compare the meanings of the verbs in the following sentences:

1. Birds *sing*.
2. My lady *sleeps*.
3. He *loves* children.
4. There *is* a flaw in the metal.

You observe that “sing” asserts *action*; “sleeps” asserts *state* or *condition*; “loves” asserts *feeling*; “is” asserts *existence* or *being*. It is sometimes said,

therefore, that a verb is a word that asserts action, being, or state—feelings being looked on as mental actions.

Most verbs assert action.

Exercise 19

Write three sentences in which the Verbs assert Action; one in which the Verb asserts State or Condition; one in which it asserts Existence or Being.

29. The Verb "Be." Compare the predicates in the following sentences:

The lightning *flashed*.

Lightning *is electricity*.

In the first sentence, you observe, the predicate consists of the verb "flashed," which does two things: first, it calls up in the mind an idea of sudden brilliance; secondly, it asserts this brilliance of the lightning. In other words, it has both *meaning* and *assertive power*.

In the second sentence, the predicate consists of two words, "is" and "electricity," each of which is necessary. "Electricity" is a word of definite *meaning*, calling up in the mind an idea necessary to the predicate; but it has no assertive power. The *assertive part* of the predicate is supplied by the verb "is." But though the verb "is" has this assertive power, it does not by itself form a complete assertion, but *links* the word "electricity" to the subject in such a way as to form a predicate.

Other forms of the same verb are used in the following sentences:

Be ye perfect.

I *am* well.

Thou *art* the man.

The windows *are* open.

The sun *was* hot.

The nuts *were* ripe.

These forms of the verb "be" are here *instruments of assertion*, used to make predicates with words that cannot by themselves make assertions. They *link* together two different ideas in such a way as to assert one of the other. They often resemble in force the mathematical symbol of equality or identity, " $=$."

Exercise 20

Make a list of the forms of the Verb "Be" in the following sentences:

1. Daniel Webster was an orator.
2. Art thou a stranger in the city?
3. Books are the legacies of genius.
4. London is the capital of England.
5. If he were here I would not hesitate.
6. I am in full sympathy with the movement.
7. The motives attributed to his acts were good.
8. How truly is a kind heart a fountain of gladness!
9. Where wast thou when I laid the foundations of the earth?
10. Be it ever so humble,
There is no place like home.

Exercise 21

1. *Write three sentences in which forms of the Verb "Be" are used with assertive power only.*

2. *Write two sentences in which forms of the Verb "Be" are used to denote existence.*

30. Verb Phrases. Examine the following predicates:

Subject	Predicate
Dorothy	studies. (a)
	is studying. (b)
	has studied. (c)
	has been studying. (d)
	will study. (e)
	may be studying. (f)
	may have been studying. (g)
	should have been studying. (h)

Here we have eight different assertions about Dorothy. All of the assertions refer to a single action, namely, Dorothy's studying. But the first assertion is made by one word, the others by two or more words taken together, either of which is necessary, and each of which is itself a form of a verb.

A group of words used as a single verb is called a **Verb Phrase**.

Definition. A verb phrase is a group of words used as a single verb.

31. Verb Phrases in Interrogative, Negative, and Emphatic Sentences. In interrogative and nega-

tive sentences modern usage requires verb phrases. Compare, for example, the following sentences:

Declarative: She *sings*.

Interrogative: *Does* she *sing*?

Negative: She *does* not *sing*.

Sometimes a verb phrase has the force of an emphatic assertion, implying that the thing which is asserted has been doubted. Compare, for example, the following sentences:

Declarative: She *sings*.

Emphatic: She *does sing*.

Exercise 22

In the following sentences separate the Complete Subjects from the Predicates and point out the Simple Subjects and the Verb Phrases:

For Models. see Exercise 17.

1. I did tell you.
2. Who will help him?
3. I am reading Ivanhoe.
4. They had had a hard day.
5. John has cut his finger.
6. Father may be in his study.
7. She would have her own way.
8. You might have told me before.
9. Katherine has finished the book.
10. To-morrow I shall have finished it.
11. A large eagle was soaring overhead.

12. Father has been writing all morning.
13. The child would play by himself for hours.
14. He might have been doing something useful.
15. Carrie must have been dreaming this morning.
16. You will have paid too dear for the whistle.
17. By to-morrow I shall have had enough of this.
18. This ring may have been worn by a Roman dandy.
19. By this time he should have learned more caution.
20. Swallows were twittering round the eaves of the general's headquarters

Exercise 23

Change the sentences in Exercise 17 into Negative, Interrogative, or Emphatic form, and point out the Verb Phrases which you use in the new sentences.

32. Caution. In such sentences as "The sun is *shining*" and "The sun is *hot*," it often seems hard to decide whether the italicized word, coming after a form of the verb "be," is or is not a part of the verb.

A good working test is this: If the predicate of the sentence expresses *action*, the word in question is part of the verb. If the predicate expresses a *condition* or *quality* of the subject, the word in question is not a part of the verb. For example, in the following sentences the verbs are printed in italics:

"The sun *is shining*" (action).

"The sun *is hot*" (condition).

Exercise 24

Tell whether the words printed in italics are to be viewed as parts of the Verbs:

1. The key is *lost*.
2. The key was *lost* by Bridget.
3. Tennyson is *dead*.
4. He was *buried* with solemn ceremony in Westminster Abbey.
5. I shall be *studying* Latin by that time.
6. I shall be *rested* by that time.
7. Charlie has *hurt* his ankle.
8. The ligaments are *sprained*.
9. They were *sprained* in the football game last Saturday.
10. We have been *happy* together.
11. Books are *soiled* by use.
12. These books are not *soiled*.
13. The house is *deserted*.
14. It was *deserted* by the owners two years after it was *built*.
15. The prisoners are *guilty*.
16. The sun is *bright*.
17. The stars are *shining*.
18. Dandelions are *blossoming* by the road.
19. The baby has been *crying*.
20. Ralph has been *sick*.
21. The cry was *loud*.
22. The cry was *heard* by a passer-by.
23. Were you *careful*?
24. The troops were *exhausted*.
25. They had been *marching* all night.

33. Verb Phrases Separated. Compare the following sentences:

The mail *has come*.
Has the mail *come*?
The mail *has just come*.

You observe that the parts of a verb phrase are often separated by other words. Other examples are:

Have you not *heard*?
I do not yet *know*.
Has the man in the moon *been married* indeed?

Exercise 25

In the following sentences separate the Subjects from the Predicates, and point out the Simple Subjects and the Verb Phrases:

For Models, see Exercise 17.

1. I have not seen him yet.
2. The leaves are slowly changing.
3. He will certainly lose his place.
4. Have you finished your lesson?
5. She will sometimes lose her temper.
6. We are now reading "Tom Brown's School Days."
7. Did the man in the boat see the thief?
8. May not the coat have been taken by some one else?
9. A general's orders should always be promptly obeyed.
10. He had a few days before been elected captain of the team.

Exercise 26

(REVIEW)

Make lists of the Simple Subjects and the Verbs or Verb Phrases in the following:

Exercise 7.

Exercise 13.

Exercise 14.

Exercises 15 and 16.

CHAPTER IV

OF COMPLEMENTS OF THE VERB

34. Verbs of Complete Predication. Examine the following sentences:

Subject	Predicate
The wind	arose.
The lightning	flashed.
The thunder	rolled.
The rain	fell.

In each of these sentences the predicate consists of a verb which makes a complete assertion.

A verb that by itself can make a complete assertion and form a complete predicate is called a **Verb of Complete Predication**.

35. Verbs of Incomplete Predication. Now let us try to make assertions with the verbs "are," "was," "became," "frightened," "built," "have," thus:

Subject	Verb
These men	are
Washington	was
Tennyson	became
You	frightened
The Romans	built
Battleships	have

You see at once that something is wanting. Though we have in each case put together a subject and a verb as before, we have not made complete assertions, for the verbs do not by themselves form complete predicates.

A verb that does not by itself form a complete predicate is called a **Verb of Incomplete Predication**.

36. Complements Defined. In order to form a predicate with a verb of incomplete predication we must add a completing word: thus,

Subject	Predicate	
	Verb	Complement
These men	are	soldiers.
Washington	was	president.
Tennyson	became	poet-laureate.
You	frightened	me.
The Romans	built	ships.
Battleships	have	armor.

A word used with a verb to complete the predicate is called a **Complement** ("completing part").

Definition. A verb of complete predication is a verb that by itself forms a complete predicate.

Definition. A verb of incomplete predication is a verb that does not by itself form a complete predicate.

Definition. A complement is a word used with a verb to complete the predicate.

37. Caution. Complements, which *must* be added to make some predicates complete, are to be carefully distinguished from words that *may* be added to make the meaning more precise.

For example, in the sentence "The rain fell fast," the word "fast" is not a complement, for we should have a complete sentence without it.

38. Subjective Complements. Are all complements of the same kind? In order to answer, let us examine some typical sentences, taking first the following:

Subject	Verb	Complement
Tabby	is	a cat.
Tabby	looks	wise.
I	am	he.

In these sentences, the complements *describe* or *explain* the *subject*, and the verbs are *linking verbs*.

A word used to complete the predicate and at the same time describe or explain the subject is called a **Subjective Complement**.¹

Definition. A subjective complement is a word used to complete the predicate and at the same time describe or explain the subject.

¹To the Teacher. *Subjective Complement* seems to be the most acceptable common term to include *Predicate Substantives* of any kind and *Predicate Adjectives*, which have the common property of completing the predicate and at the same time describing, explaining, or identifying the subject. As soon, however, as the pupil learns to distinguish nouns, pronouns, adjectives, infinitives, etc., he should drop the term *Subjective Complement*, and use instead *Predicate Noun*, *Predicate Pronoun*, *Predicate Adjective*, *Predicate Infinitive*, etc.

Other examples are:

Subject	Verb	Subjective Complement
These men	are	soldiers.
Washington	was	president.
Roses	smell	sweet.
His name	is	John.

39. Object Complements. Let us examine, now, the following sentences:

Subject	Verb	Complement
Tabby	catches	mice.
Birds	build	nests.

In these sentences you observe that the verbs denote actions which involve two things: (1) the doer of the action, and (2) the receiver of it or the thing produced by it.

The doer of the action is named by the subject; the complement names the receiver of the action or the thing produced by it.

A verb that denotes an action that passes over from a doer to a receiver is called a **Transitive Verb** (180).

A complement that denotes the receiver of the action expressed by a verb, or the thing produced by it, is called the **Direct Object** of the verb.

Definition. The direct object of a verb is the word that denotes the receiver of the action, or the thing produced by it.

Other examples are:

Subject	Verb	Object	
I	see	you.	} Receiver of the action.
I	cut	myself.	
Battleships	have	armor.	} Product of the action.
The Romans	built	ships.	

Exercise 27¹

Complete the following sentences by supplying Complements appropriate to the verbs, and tell whether the Complements which you supply are Direct Objects or Subjective Complements:

MODEL FOR WRITTEN EXERCISE:

S.	V.	D.O.	S.C.
Tabby	looks		wise.
Tabby	catches	mice.	

- Squirrels crack —.
- Grocers sell —.
- Lincoln became —.
- Lee was —.
- Charles saw —.
- Columbus discovered —.
- Farmers raise —.
- The sky is —.
- The air grew —.
- The room looks —.

¹**To the Teacher.** As all teachers of language know, the important distinction between objects and subjective complements is a stumbling block to many pupils. Yet the distinction is not difficult, if presented in the right way. It may help backward pupils to be told that a *subjective complement* refers to the *same* person or thing as the subject, while a *direct object* refers to a *different* person or thing, except in such sentences as "I cut myself."

Many mistakes have been caused by the old but very misleading saying that "An object answers the question 'what?' or 'whom?' placed after the verb." The weakness of this test may be seen by applying it to the sentence, "These men are soldiers": thus, "These men are what?" Answer, "Soldiers." But "soldiers" is not a direct object.

At this stage no attention need be paid to the distinction between

Exercise 28

1. *To each of the following subjects add an appropriate predicate consisting of a Verb and a Complement, and tell whether the Complement is a Direct Object or a Subjective Complement:*

- | | |
|------------------|--------------------|
| 1. Hens ———. | 6. Carpenters ———. |
| 2. Jewelers ———. | 7. Monkeys ———. |
| 3. Cats ———. | 8. Clouds ———. |
| 4. We ———. | 9. Mary ———. |
| 5. Birds ———. | 10. Soldiers ———. |

2. *Write three sentences containing Direct Objects; two containing Subjective Complements.*

Exercise 29

(REVIEW)

Separate each of the following sentences into Subject and Predicate, point out the Verbs and the Complements, and tell whether the Complements are Direct Objects or Subjective Complements.

I.

1. Tom broke a window.

MODEL FOR ORAL EXERCISE. The subject is "Tom." The predicate is "broke a window." The verb is "broke." "Window" is a direct object, because it completes the predicate and denotes the receiver of the action.

predicate nouns and *predicate adjectives*, which will naturally take care of itself later. "One thing at a time"; and the one thing at this stage is the distinction between objects and subjective complements. Whether the latter are nouns or adjectives makes, at this stage, no difference.

MODEL FOR WRITTEN EXERCISE:

S.	V.	D.O.	S.C.
Tom	broke	window	

2. Chaucer was a poet.
3. Saul was made king.
4. Do you study Latin?
5. Bruno bit the tramp.
6. She turned her back.
7. She looked a goddess.
8. Arnold turned traitor.
9. Who killed Cock Robin?
10. Who will toll the bell?
11. Some one took my bicycle.
12. The bird forsook her nest.
13. A man's house is his castle.
14. Righteousness exalteth a nation.
15. Joan of Arc seemed a holy woman.
16. Gladstone became prime minister.
17. Demosthenes and Cicero were orators.
18. None but the brave deserve the fair.
19. My father remained secretary for the rest of his life.
20. Sir Samuel Baker was a great hunter and explorer.
21. He killed many lions, tigers and elephants, and innumerable smaller animals.

II.

22. Comparisons are odious.
23. To-night no moon I see.
24. Britannia rules the wave.
25. Augustus was made emperor.

26. The two roads run parallel.
27. We struck the boat amidships.
28. Wisdom hath builded her house.
29. A wise son maketh a glad father.
30. King Alfred was called Truth-teller.
31. Who wrote "The Star-spangled Banner"?
32. He came a foe and returned a friend.
33. Nathan Hale died a martyr to liberty.
34. The wind was blowing a smacking breeze.
35. Ethel grew tall, beautiful, and queenly.
36. To Lord Byron Venice seemed a sea-goddess.
37. The laws of nature are the thoughts of God.
38. A foolish son is the heaviness of his mother.
39. The dove found no rest for the sole of her foot.
40. The kings of Egypt are in the Bible called Pharaohs.
41. Washington was elected the first President of the United States.

40. Objective Complements. Examine the following groups of words:

Subject	Predicate	
	Verb	Object
<hr/>		
The Hebrews	made	Saul
This	made	him

In these groups of words we have subject, verb, and object; yet we do not have complete sentences. Additional words are needed, to answer the questions, "What did the Hebrews make Saul?" and "What

did this make him?" The lack is supplied in the following sentences:

Subject	Predicate		
	Verb	Direct Object	Second Complement
The Hebrews	made	Saul	king.
This	made	him	vain.

The function or use of the second complements, "king" and "vain," will appear if we write the sentences as follows:

Subject	Predicate	
	Verb	Object
The Hebrews	made-king (crowned)	Saul
This	made-vain (spoiled)	him.

From this we see that "king" and "vain" help the verb "made" to express a certain action, and at the same time they denote attributes of Saul resulting from that action.

A word that completes the predicate and at the same time describes the direct object is called an **Objective Complement**.¹

Definition. An objective complement is a word used to complete the predicate and describe the direct object.

¹The Report of the Joint Committee on Grammatical Nomenclature suggests the term *Adjunct Accusative*, which may be substituted for *Objective Complement*, if desired by the school authorities.

Other examples are:

Subject	Predicate		
	Verb	Direct Object	Objective Complement
We	elected	Harry	captain.
Swinging	makes	me	giddy.
God	struck	Ananias	dead.
The Persian army	drank	the rivers	dry.

Exercise 30

1. *Fill the blanks with Objective Complements, and show that they belong both to the verb and to the object:*

- | | |
|----------------------------------|-----------------------------|
| 1. They named the boy —. | 4. They called the state —. |
| 2. The people made Washington —. | 5. Let us appoint her —. |
| 3. Henry painted his house —. | 6. Pride kept her —. |
| | 7. Why did you choose me —? |
| | 8. She swept the room —. |

2. *Write two sentences containing Objective Complements.*

Exercise 31

(REVIEW)

Point out the Simple Subjects, the Verbs, the Direct Objects, and the Objective Complements:

1. Victoria, the queen of England, made Tennyson a baron because of her admiration for his poetry

MODEL FOR WRITTEN EXERCISE:

S.	V.	D.O.	O.C.
Victoria	made	Tennyson	baron

2. Attention held them mute.

3. She carries her head high.

4. They sang themselves hoarse.

5. We cannot pump the ocean dry.

6. Get the horses ready immediately.

7. Cradles rock us nearer to the tomb.

8. Time makes the worst enemies friends.

9. The carpenter planed the board smooth.

10. One touch of nature makes the whole world kin.

11. Custom renders the feelings blunt and callous.

12. You think him humble, but God accounts him proud.

13. All Napoleon's conquests did not make him happy.

14. Make the memory a storehouse, not a lumber room.

15. Dr. Holmes called Boston the hub of the universe.

16. Cromwell made the poet Milton Secretary of State.

17. Madame de Stael called architecture frozen music.

18. Whosoever maketh himself a king speaketh against Cæsar.

19. God called the light Day, and the darkness he called Night.

20. A crumb of bread thrown in jest made Prescott, the historian, blind for life.

21. King George II appointed Franklin Postmaster-General of the British Colonies in America.

41. Two or More Complements to One Verb.

Sometimes a single verb has two or more complements: as,

Subject	Verb	Complements
<u>We</u> Addison	<u>study</u> was	<u>arithmetic and grammar.</u> <u>a gentleman and a scholar.</u>

42. Two or More Verbs with One Complement.
Sometimes a single complement belongs to two or more verbs: as,

Subject	Verbs	Complement
<u>Noble minds</u>	<u>loathe and despise</u>	<u>falsehood.</u>

To the Teacher. Indirect objects, which are modifiers rather than complements, are treated in the next chapter.

At this stage of the work no attention should be paid to "nouns," "pronouns," "adjectives," "adverbs," etc., a more difficult branch of analysis, which should be deferred until after the pupil has mastered the larger and fundamental conceptions of subject, verb, complement, and modifier. The "parts of speech" will be treated in due time in *Part II*.

CHAPTER V

OF MODIFIERS

From our previous study it is clear that the essential parts of language are **Subject**, **Verb**, and **Complement**. They are, as it were, the bones of every sentence, giving shape to the thought, and holding it together.

But these essential parts are seldom used alone. Generally they are accompanied by expressions that, without being essential, fill out the thought and give it definiteness and accuracy, somewhat as flesh rounds out the human form.

Such expressions are called **Modifiers**, and they consist sometimes of one word, sometimes of many words used in groups. They are very frequent and important.

43. Modifiers Defined. Many words have meanings so wide that they must be narrowed before they exactly fit our thought. For example, the word "horses" applies to all the horses in the world; but we seldom wish to speak of all horses. To bring the meaning of the word down to the measure of our thought we add to it some word, or words, by way of limitation or description: thus,

Black	}	horses.
Big		
Fast		
Beautiful		
Good		
Trotting		
Our		
Your		
These		
Two		
Some		
Both		

Similarly there are many varieties of the action expressed by the verb "went": as,

He went	}	slowly.
		cheerfully.
		fast.
		there.
		before.
		again.
		soon.
		immediately.
		yesterday.
		twice.
		little.
		often.

Often we use several limiting or describing words:
as,

Your beautiful black trotting horses.
He often went *there before*.

A word used to modify or limit the meaning of another word is called a **Modifier**.

Definition. A modifier is a word used to limit or modify the meaning of another word.

Modifiers may be used with any or all of the principal parts of a sentence: as,

Modified Subject		Modified Verb		Modified Complement
<div> <div>The</div> <div>Some</div> <div>These</div> <div>Five</div> <div>Little</div> <div>Big</div> <div>Spanish</div> <div>American</div> <div>Smith's</div> <div>Our</div> </div>	<div> <div>boys</div> </div>	<div> <div>yesterday</div> <div>to-day</div> <div>often</div> <div>never</div> <div>there</div> <div>again</div> <div>once</div> <div>seldom</div> <div>quickly</div> <div>surely</div> </div>	<div> <div>found</div> <div>.</div> </div>	<div> <div>some</div> <div>many</div> <div>twelve</div> <div>big</div> <div>small</div> <div>rosy</div> <div>sweet</div> <div>sour</div> <div>ripe</div> <div>green</div> </div> <div> <div>apples.</div> </div>

Exercise 32

Use appropriate Modifiers with the following words:

- | | |
|------------------|------------------------|
| 1. — oranges. | 11. — — — houses. |
| 2. — music. | 12. — — — candy. |
| 3. — clouds. | 13. — — — dogs. |
| 4. — roses. | 14. Come — — —. |
| 5. — wind. | 15. Go — — —. |
| 6. Lie — —. | 16. Stay — — —. |
| 7. Run — —. | 17. Step — — —. |
| 8. Think — —. | 18. Rise — — —. |
| 9. Sit — —. | 19. Sleep — — —. |
| 10. — — — balls. | 20. Speak — — and — —. |

Exercise 33

1. *Mention as many words as you can that might be used as Modifiers of each of the following words:*

wagon dog leaf coat tree

2. *Write ten sentences, using each of the following words as a Modifier:*

to-day that never here slowly
large four not idle well

Exercise 34

Make a list of the words used as Modifiers in Exercise 8, and opposite each write the word which it modifies.

44. Caution. Care must be taken not to confound modifiers of the verb with complements. A *modifier* shows the time, place, manner or degree of the action, being, or state expressed by the verb. A *direct object* denotes the object on which the action expressed by the verb falls; a *subjective complement* points back to the subject, which it describes or explains.

Exercise 35

In the following sentences tell whether the italicized words are Direct Objects, Subjective Complements, or Modifiers of the verb:

1. Father called *again*.
2. King Alfred was called *Truth-teller*.
3. The regiment marched *forth*.

4. Gehazi went out a *leper*.
5. She sang a *ballad*.
6. She sang *well*.
7. Bismarck was a *German*.
8. The ship sailed *yesterday*.
9. The policeman looked *surly*.
10. Lot's wife looked *back*.
11. The deacon's horse ran a *race*.
12. The deacon's horse ran *away*.
13. Vesuvius is a *volcano*.
14. Helen wrote *yesterday*.
15. She wrote a *composition*.
16. She writes *well*.
17. Mother is sewing *late to-night*.
18. She is sewing my *dress*.
19. To-morrow will be *Saturday*.
20. The man turned his *head*.
21. The men turned *pirates*.
22. The man turned *round*.
23. He walked a *mile*.
24. He walked his *horse*.
25. The Romans were great *soldiers*.
26. Who fought *there*?
27. Who fought *King Richard*?
28. Who fought *best*?
29. The ship struck a *rock*.
30. The ship struck *head-on*.

45. **Analysis.** When, in order to show its structure, we separate a sentence into its parts, we are said to **Analyze** it (Greek, "to take apart").

Definition. Analysis is the process of separating a sentence into its parts in order to show its structure.

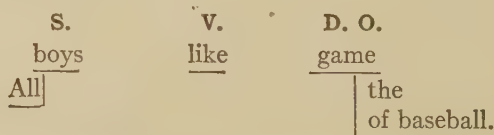
In order to analyze a sentence completely we must tell—

- (1) The kind of sentence.
- (2) The complete subject.
- (3) The predicate.
- (4) The simple subject.
- (5) The verb.
- (6) The complement, if any.
- (7) The modifiers of subject, verb, and complement.
- (8) The modifiers of modifiers.

46. Diagrams. It is sometimes convenient, as a time-saving device, to show the fundamental structure of a sentence by means of a graphic representation, called a **Diagram**. For example, the structure of the sentence,

All boys like the game of baseball,

may be exhibited thus:



This diagram shows at a glance that the sentence has three principal parts, and that the subject has one modifier, the object two.

Similarly, the structure of the sentence,

The lion and the unicorn
Were fighting for the crown,

may be shown thus:



Groups of words used with the force of single words are often best treated as units and not broken up into parts.¹

¹**To the Teacher.** The chief value of the diagram is that it enables the teacher to test a pupil's insight into sentence-structure with a minimum of time and effort. The chief objection to it is that, being mechanical, it is unnatural as an expression of logical relations, reducing the beautiful subtleties of language to hard and fast lines, wresting the words out of their order, and fostering in the pupil mechanical ideas of the English sentence.

Used occasionally and in moderation, the diagram is a help; but it should not attempt to go beyond the graphic separation of subject, verb, complements, and modifiers; and it should never be allowed to usurp the place of oral analysis, which remains the chief instrument of the teacher for developing quick perception and easy expression.

The author doubts the expediency of ever extending the use of the diagram beyond the expression of the fundamental *logical* structure of the sentence. To attempt to show graphically *all grammatical* relations, leads to niceties of detail in the diagram, which turn it into a puzzle requiring a key. When a pupil becomes concerned not so much with the use of a word as with how to express that use graphically, the purpose of the diagram has become perverted, and the real object of analysis is lost sight of.

Exercise 36

Analyze the following sentences by separating them into Simple Subject, Verb, Complements, and Modifiers:

1. The old horse thrust his long neck out.

MODEL FOR ORAL ANALYSIS. A declarative sentence. The complete subject is "The old horse." The predicate is "thrust his long neck out." The complete subject consists of the simple subject "horse," modified by "old" and "the." The predicate consists of the verb "thrust," modified by "out," and the object "neck," modified by "his" and "long."

MODEL FOR WRITTEN ANALYSIS:

S.	V.	O.
horse	thrust	neck.
<u>old</u>	<u>out</u>	<u>long</u>
<u>The</u>		<u>his</u>

2. I have not much time.
3. Every dog has his day.
4. Many hands make light work.
5. Little strokes fell great oaks.
6. An undevout astronomer is mad.
7. When shall I see you again?
8. The postman comes twice daily.
9. We often meet nowadays.
10. Sometimes we exchange a few words.
11. We seldom converse long.
12. Here he comes.
13. They walked up and down.

14. Where did you find those apples?
15. I have nearly finished my work.
16. We shall surely expect you to-day.
17. Perhaps your sister will come too.
18. The noblest mind the best contentment has.
19. Why did you come here to-day?
20. Slowly and sadly we laid him down.
21. Meanwhile we did our nightly chores.
22. Where is your hat?
23. This good news arrived yesterday.
24. The first carriage contained four persons.
25. A large black dog carried the basket.
26. The plowman homeward plods his weary way.
27. The cold November rain is falling dismally.
28. To and fro and in and out the wan stars danced
between.
29. Gayly the troubadour
 Touched his guitar.
30. The cock his crested helmet bent
 And down his querulous challenge sent.

47. Modifying Phrases. Compare the modifiers in the following expressions:

- (1) *Strong* men.
- (2) Men *of great strength*.
- (3) Remain *there*.
- (4) Remain *in that place*.

In (1) the modifier of "men" is a single word, "strong"; in (2) it is a group of words, "of great strength," having the force of the single word "strong."

In (3) "remain" is modified by the single word "there"; in (4) the group of words "in that place" is used instead of the single word "there."

Does either of these groups of words used as a single word ("of great strength," "in that place") contain a subject and a predicate?

A group of related words used as part of a sentence, and containing neither subject nor predicate, is called a **Phrase**.

If the phrase is used as a modifier, it is called a **Modifying Phrase**.

Definition. A phrase is a group of related words containing neither subject nor predicate and used as part of a sentence.

Definition. A modifying phrase is a phrase used as a modifier.

Other examples of modifying phrases are:

Phrase.

He stayed *at home*.

Phrase.

Stunned by the sound, he lay unconscious.

Phrase.

Having finished his work, John went home.

48. Punctuation. Phrases that might be omitted,

or that interrupt the natural movement of the sentence, are usually set off by commas. Thus:

- (1) Mary, *faithful to her promise*, returned soon.
- (2) *Hearing a shout*, she ran to the door.
- (3) It is mind, *after all*, which does the work of the world.

Exercise 37

Narrow the meaning of the following words by adding to them Modifying Phrases:

- | | | |
|---------------|-----------------|--------------------|
| 1. Clouds —. | 5. News —. | 9. Sit —. |
| 2. A ride —. | 6. Wind —. | 10. Write —. |
| 3. A house —. | 7. He went —. | 11. The fox ran —. |
| 4. Boats —. | 8. He walked —. | 12. Ships sail —. |

Exercise 38

Make a list of the Phrases in the following sentences and opposite each write the word which it modifies:

1. June is the month of roses.
2. Boys like stories of adventure.
3. The minister lives near the church.
4. He advanced to the council table.
5. The boat was hurled violently against the cliff.
6. The path in the woods was overgrown with weeds.
7. The wisdom of the ancients is found in their writings.
8. The town is built on the banks of a stream in the midst of a fine farming region.
9. The government of the people, for the people, and by the people, stands unshaken.
10. Here they noticed round his neck
A scarf of red and yellow stripes.

Exercise 39

Rewrite the following sentences, substituting single words for the Phrases:

1. The banks of the river were steep.
2. We are going away in the morning.
3. The horses belonging to us are lame.
4. They cannot be driven with speed or to a distance.
5. The coachman thinks they will be well in a short time.
6. The boys of England play cricket.
7. A house of brick stood in that place.
8. She was without a penny.
9. We will meet you at some place.
10. That steamer brought a thousand emigrants from Italy.

Exercise 40

1. Change the following words into equivalent Phrases, and use the Phrases in sentences of your own making:

- | | | |
|----------------|---------------|----------------|
| 1. Successful. | 5. Beautiful. | 9. Homeward. |
| 2. Speedy. | 6. Instantly. | 10. Now. |
| 3. Beneficial. | 7. Powerful. | 11. Then. |
| 4. American. | 8. Here. | 12. Carefully. |

2. Write five sentences containing Modifying Phrases.

Exercise 41

Analyze the following sentences so as to show the Modifying Phrases:

1. We sped the time with stories old.

MODEL FOR ORAL ANALYSIS. A declarative sentence. The complete subject is "We." The predicate is "sped the time with stories old," which contains the verb "sped" and the object "time." The verb "sped" is modified by the phrase "with stories old." The object "time" is modified by "the."

MODEL FOR WRITTEN ANALYSIS:

S.	V.	O.
We	sped	time
	<u>with stories</u>	<u>the</u>
	<u>old</u>	

2. A basket of fruit stood on the table.
3. Mercy is enthroned in the hearts of kings.
4. The borrower is servant to the lender.
5. They pitched their tent on the river bank.
6. I shall go to the city by the first train in the morning.
7. A comfortable old age is the reward of a well-spent youth.
8. Pins were first made by machinery in New York, in 1835.
9. The author of "The Eve of St. Agnes" was born in a stable.
10. The first submarine telegraph was laid in New York Harbor in 1842.
11. Glass windows were introduced into England in the eighth century.
12. Icebergs fall into the ocean from Arctic glaciers, and drift slowly toward the south.
13. The winter palace of the Czar of Russia is lighted by twelve thousand electric lamps.
14. General Toral, hemmed in by the American army, surrendered Santiago to General Shafter.¹

¹ See the examples on page 66.

15. Flocks of birds, wheeling round the lighthouse and blinded by the light, dashed themselves to death against the glass.¹

16. We piled with care our nightly stack
Of wood against the chimney back.

17. The moon, above the eastern wood,
Shone at its full.

18. Down in the green and shady bed
A modest violet grew.

19. Two robin redbreasts built their nest
Within a hollow tree.

20. Unwarmed by any sunset light
The gray day darkened into night.¹

49. Modifying Clauses. Compare the modifiers in the following sentences:

(1) She met a girl *with blue eyes*.

(2) She met a girl *whose eyes were blue*.

(3) Learn *in youth*.

(4) Learn *while you are young*.

In (1) the word "girl" is modified by the phrase "with blue eyes." In (2) it is modified by the group of words "whose eyes were blue," which is not a phrase, because it contains a subject ("whose eyes") and a predicate ("were blue").

In (3) the word "learn" is modified by the phrase

¹See the examples on page 66.

“in youth”; in (4) in place of the phrase “in youth,” we have a group of words containing a subject (“you”) and a predicate (“are young”).

A group of words containing a subject and a predicate and used as part of a sentence is called a **Clause**.

If the clause is used as a modifier it is called a **Modifying Clause**.

Definition. A clause is a group of words containing a subject and a predicate and used as part of a sentence.

Definition. A modifying clause is a clause used as a modifier.

Other examples of clauses are:

Modifying Clause	Principal Clause
<u>If it rains,</u>	<u>we cannot go.</u>
Principal Clause	Modifying Clause
<u>They started</u>	<u>when the sun rose.</u>
Subject Clause	
<u>Whether he will come</u>	is uncertain.
Modifying Clause	Object Clause
<u>He that is giddy</u>	<u>thinks the world turns round.</u>

Phrases and clauses are *alike* in being groups of related words used as parts of sentences. They *differ*

in this: a clause contains a subject and a predicate, a phrase does not.

50. Punctuation of Clauses. Clauses should usually be set off by commas. Thus:

When I was a bachelor, I lived by myself.

Water, *which is composed of hydrogen and oxygen*, is a necessity of life.

EXCEPTION. When the clause is *very short*, or *necessary to the meaning*, it is usually *not* set off by commas. Thus: "Make hay *while the sun shines*"; "The pursuit did not cease *until the thief was caught*"; "Water *that is stagnant* is unwholesome."

NOTE. The use or omission of the comma is often a matter of judgment, to be determined by the requirements of clearness. For instance, in the short sentence, "Whatever is, is right," the comma is used to show that the first "is" must be taken with what precedes it. In the short sentence, "Just as I awoke, the clock struck six," the comma is used to guard the reader against taking "the clock" as the object of "awoke." The comma shows that "awoke" ends a clause.

Exercise 42

Narrow the meaning of the following words by adding to them Modifying Clauses, and indicate the subject and the predicate in each Clause:

- | | | |
|-----------------|----------------|------------------|
| 1. Men —. | 5. Those —. | 9. The ground is |
| 2. Children —. | 6. He came —. | wet —. |
| 3. The train —. | 7. Stay —. | 10. The brook — |
| 4. The book —. | 8. Make hay —. | is deep. |

Exercise 43

Copy the Modifying Clauses in the following sentences, tell what they modify, and underline the subject and the predicate of each Clause:

1. Uneasy lies the head that wears a crown.
2. A book is a friend whose face never changes.
3. They lived on a hill which overlooked the moor.
4. They fought because they believed in the justice of their cause.
5. Nature never did betray the heart that loved her.
6. When Pandora raised the lid of the box, the house grew dark and dismal.
7. He prayeth best who loveth best,
All things both great and small.
8. Robert of Lincoln's Quaker wife
Broods in the grass while her husband sings.
9. A man who is not content with a little is likely to be content with nothing.
10. When the ostrich gets tired, it runs from side to side, or in a curve.

Exercise 44

Rewrite the following sentences, substituting phrases or single words for Modifying Clauses:

1. Wherever he went, he was welcome.
2. Things that are beautiful are ennobling.
3. Boys that may be trusted are easily found.
4. A city that is set on a hill cannot be hid.
5. Philadelphia stands where the Schuylkill joins the Delaware.

Exercise 45

Rewrite the following sentences, changing the italicized words and phrases into Clauses:

1. He listened to *her* every word.
2. She has a *walking* doll.
3. *After dinner* we are going for a picnic.
4. *At noon* they go home for luncheon.
5. An *honest* man never lies.

Exercise 46

1. Change the following words and phrases into equivalent Clauses, and use the Clauses in sentences of your own making:

- | | |
|-----------------|------------------|
| 1. Leafless. | 5. After sunset. |
| 2. Your. | 6. At low tide. |
| 3. Industrious. | 7. At noon. |
| 4. Wise. | 8. By moonlight. |

2. Write two sentences containing Modifying Clauses.

Exercise 47

1. Write a sentence in which the subject is modified by single Words; one in which it is modified by a Phrase; one in which it is modified by a Clause.

2. Write a sentence in which the verb is modified by single Words; one in which it is modified by a Phrase; one in which it is modified by a Clause.

Exercise 48¹

Tell whether the following groups of related words are Phrases or Clauses:

1. How he got home.
2. Made by the Indians.
3. To tell the truth.
4. Darkness coming on.
5. Whether he is ready.
6. Standing by the door.
7. Ignorant of his duty.
8. Having struck twelve.
9. Before leaving the city.
10. To better his condition.
11. Having made his fortune.
12. Before we leave the city.
13. That you have wronged me.
14. The train having started.
15. Having lowered the bridge.
16. Where Shakespeare was born.
17. Busied with public affairs.
18. Till on dry land he lights.
19. Where the gray birches wave.
20. The bridge having been lowered.
21. Before he had lowered the bridge.
22. As soon as the bridge was lowered.
23. The left wing having been repulsed.
24. Where'er the navy spreads her canvas wings.
25. Doomed for a certain time to walk the night.

¹ **To the Teacher.** This formal exercise is intended for pupils who are slow to distinguish phrases and clauses.

Exercise 49

Analyze the following sentences so as to show the Modifying Clauses:

1. He lay where he fell.

MODEL FOR ORAL ANALYSIS. A declarative sentence. The complete subject is "He." The predicate is "lay where he fell." The predicate consists of the verb "lay" modified by the clause "where he fell."

MODEL FOR WRITTEN ANALYSIS:

S.	V.
He	lay
	<u>where he fell</u>

NOTE. Clauses, and some Phrases, are often most conveniently diagrammed as units, without breaking them up into their fundamental parts. See Note to Teacher, page 63.

2. A glutton lives that he may eat.
3. Where the bee sucks, there suck I.
4. Just as I awoke, the clock struck six.
5. The evil that men do lives after them.
6. God helps those who help themselves.
7. Blessed is he that considereth the poor.
8. The task which you have to do is easy.
9. A temperate man eats that he may live.
10. Fools rush in where angels fear to tread.
11. They that govern most make least noise.
12. My eyes make pictures when they are shut.
13. The city to which I refer is Constantinople.
14. When the heart stops beating, life stops too.

15. People who live in glass houses must not throw stones.
16. Rex found a young robin, which had fallen from its nest.
17. The average age of those who enter college is seventeen.
18. The man who wanted to see you went away an hour ago.
19. The fur which now warms a monarch once warmed a bear.
20. He that loses his conscience has nothing that is worth keeping.
21. Where the carcass is, there will the eagles be gathered together.
22. Kindness is the golden chain by which society is bound together.
23. The moon, that once was round and full,
Is now a silver boat.
24. My heart leaps up when I behold
A rainbow in the sky.
25. He who ascends to mountain tops shall find
The loftiest peaks most wrapped in clouds and snow.

51. Modifying Clauses Classified. The principal ideas expressed by modifying clauses are the following:

- (1) DESCRIPTION: The rope, *which was old*, snapped.
- (2) TIME: He started *when the sun rose*.
- (3) PLACE: *Wherever I went* was my poor dog Tray.
- (4) CONDITION: Rob will go *if Ethel goes*.
- (5) CONCESSION: *Though pain is not the greatest evil*, yet it is an evil.
- (6) CAUSE: I came *because you called me*.

- (7) PURPOSE: A glutton lives *that he may eat*.
(8) DEGREE: Ralph is stronger *than Katherine* [is].
(9) RESULT: I am so tired *that I cannot stand*.

Exercise 50

Tell what idea is expressed by each of the Modifying Clauses in Exercise 49.

52. Indirect Objects. Compare the following sentences:

- (a) Jack gave a penny.
(b) Jack gave *me* a penny.
(c) Father bought *Jack* a ball.

In (a) and (b) "Jack" is the subject, "gave" is the verb, and "penny" is the object. The word "me" in the second sentence denotes the person *to whom* Jack gave the penny. In (c) "Father" is the subject and "Jack" denotes the person *for whom* Father bought the ball.

A word used to denote the person or thing *to* or *for whom* something is done is called an **Indirect Object**.

If we change the position of "me" and "Jack" in sentences (b) and (c) we must use the word "to" or "for," as:

- "Jack gave a penny *to me*.
"Father bought a ball *for Jack*."

In these sentences "me" and "Jack" are no longer indirect objects, but *parts of phrases*.

Definition. An indirect object is a word used to denote the person or thing to or for whom something is done.

Other examples of indirect objects are:

Mother bought *Alice* a doll.

She made *Ruth* a new dress.

53. Caution. Not every word answering the question “to whom or what?” or “for whom or what?” is an indirect object. For example, the italicized words in the following sentences are *not* indirect objects: “Mother went to *town* and bought me a doll for *a dollar*.”

How *are* these words used?

The verbs “ask” and “teach” take two substantives, one in a relation sometimes expressed by a preposition: as, “He asked *me* a question”; “He asked a question of *me*”; “My father taught *me* French.” In the first and third sentences, *me* is a *direct object*, and *question* and *French* may be called **Secondary Objects**.

Exercise 51

Make a list of the Indirect Objects in the following sentences:

1. Will you do me a favor?
2. He paid the men their wages.
3. Give me liberty, or give me death.
4. Riches certainly make themselves wings.
5. Give every man thy ear, but few thy voice.

6. I bring you good tidings of great joy.
7. Owe no man anything, but to love one another.
8. The God who gave us life gave us liberty at the same time.
9. If thine enemy hunger, feed him; if he thirst, give him drink.
10. Build thee more stately mansions, O my soul!
As the swift seasons roll!

Exercise 52

1. *With the following verbs form five sentences, each containing an Indirect Object:*

bring get pay send tell

2. *Change your sentences so that Indirect Objects that were single words shall now be expressed by phrases.*

54. Appositives. Compare the following sentences:

Paul was beheaded in the reign of Nero.

Paul, *the apostle*, was beheaded in the reign of Nero, *emperor of Rome*.

In the second sentence, you observe, the meaning of "Paul" and of "Nero" is made clearer by setting next to each of them by way of explanation another name for the same person or thing.

A name set next to another name by way of explanation, and denoting the same person or thing, is called an **Appositive** (Latin, "set next to").

The appositive or explanatory name is said to be **in Apposition** with the word which it explains.

Definition. An appositive is a name set next to another name by way of explanation, and denoting the same person or thing.

In the definition of an appositive, the words "denoting the same person or thing" are needed to distinguish an appositive from a possessive modifier like "John's" in the expression "John's hat"; or from an explanatory word like "Texas" in the expression "El Paso, Texas."

54a. Punctuation of Appositives. An appositive, with its modifiers, is set off by commas unless it is very closely connected in thought with the word which it explains.

Exercise 53

Make a list of the words in Apposition in the following sentences :

1. My sister Elizabeth is to go abroad soon.
2. Mabel, his daughter, came into the room.
3. My dog, a fine collie, must be kept tied.
4. That is Dr. Kerley, the famous physician.
5. John Stuart Mill, the philosopher, learned the Greek alphabet when he was three years old.
6. The Queen of Scots, Mary Stuart, was beheaded by order of her cousin, Queen Elizabeth.
7. We were guided by our old acquaintance, the trapper.
8. Herod, the Roman governor, beheaded John the Baptist.
9. The moon, that lovely lantern of the night, outshone the fire-fly's light.

10. Macaulay wrote an essay on Milton, the poet, the statesman, the champion of free speech.

11. Behold her, yon solitary Highland lass.

12. The stranger came, a timid suppliant, and asked to lie down on the red man's bear-skin.

13. Then Iagoo, the great boaster,
Made a bow for Hiawatha.

14. By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.

15. This was the wedding morn of Priscilla, the Puritan maiden.

Exercise 54

Make a list of the words in Apposition in the following sentences:

1. Hail, holy light! offspring of heav'n.
2. The meek-ey'd Morn appears, mother of dews.
3. Come, gentle Spring! ethereal Mildness! come.
4. The postman comes, the herald of a noisy world.
5. Labor to keep alive in your breast that little spark of celestial fire—conscience.
6. Let not women's weapons, water drops
Stain my man's cheeks!
7. A famous man is Robin Hood,
The English ballad singer's joy.
8. Aurora now, fair daughter of the dawn,
Sprinkled with rosy light the dewy lawn. /

9. Benedict Bellefontaine, the wealthiest farmer of
Grand-Pré,
Dwelt on his goodly acres.
10. Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the
angels.
11. The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.
12. She dwelt among the untrodden ways
Beside the springs of Dove—
A maid whom there were none to praise
And very few to love.

Exercise 55

Write five sentences containing Appositives.

55. Modifiers of Modifiers. Thus far we have considered chiefly the modifiers of subject, verb, and complement. But, as you have already seen, modifiers are themselves often modified, and we find phrases attached to phrases, clauses attached to clauses. Thus:

(a) Fanny sings very well.

Subject

Fanny

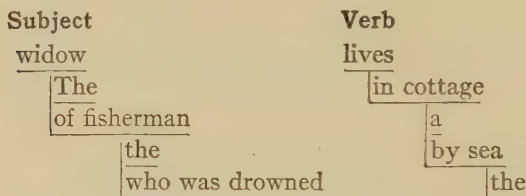
Verb

sings

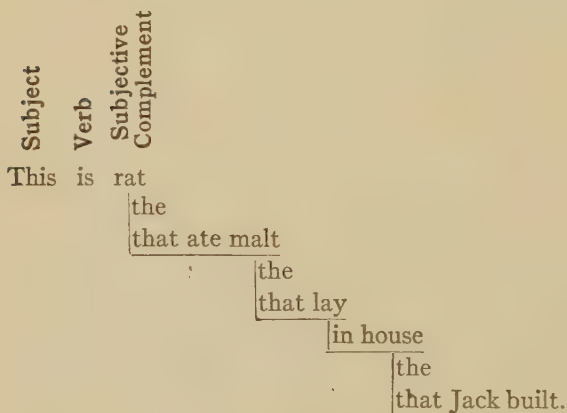
well.

very

(b) The widow of the fisherman who was drowned lives in a cottage by the sea.



(c) This is the rat that ate the malt that lay in the house that Jack built.



NOTE. In diagramming long sentences, it is often sufficient and usually more convenient to treat subordinate clauses as units, without breaking them up into subject, verb, and complement. Modifiers may be shown as modifiers, if desired; but a diagram which is too complicated, defeats its own purpose. The same remarks apply to some phrases, especially if the sentence is long.

Exercise 56

Analyze the following sentences:

1. Three wives sat up in the lighthouse tower
And trimmed the lamps as the sun went down.

MODEL FOR ORAL ANALYSIS. The subject is "Three wives." The simple subject is "wives," modified by "three." There are two predicates, "sat up in the lighthouse tower" and "trimmed the lamps as the sun went down." The verb in the first predicate is "sat," a verb of complete predication, modified by "up" and the phrase "in the lighthouse tower." In the second predicate the verb is "trimmed," with "lamps" as object complement. "Trimmed" is modified by the time clause "as the sun went down," and "lamps" is modified by "the."

MODEL FOR WRITTEN ANALYSIS:

S.		V.		O.
	}	sat		
		up		
		in the lighthouse tower		
		and		
wives	}	trimmed		lamps
Three		as the sun went down.		the

2. Bright the lamps shone o'er fair women and brave men.
3. Animals that live in the Arctic regions among snow and ice have white fur.
4. Near the "bonny Doon" stands the little clay-built cottage in which Robert Burns was born.
5. Rip Van Winkle assisted at the children's sports, made their playthings, and told them long stories of ghosts, witches, and Indians.

6. Close beside her, faintly moaning, fair and young a
soldier lay
Torn with shot and pierced with lances, bleeding
slow his life away.
7. Between the andirons' straggling feet
The mug of cider simmered slow.
8. The house dog on his paws outspread
Laid to the fire his drowsy head.
9. Sharply clashing horn on horn,
Impatient down the stanchion rows
The cattle shake their walnut bows.
10. A little nonsense now and then
Is relished by the wisest men.
11. I stood on the bridge at midnight,
As the clocks were striking the hour.
12. Forth into the forest straightway
All alone walked Hiawatha
Proudly, with his bows and arrows.
13. Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts, in glad surprise,
To higher levels rise.
14. In my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice and laughing Allegra
And Edith with golden hair.

Exercise 57

(GENERAL REVIEW)

Analyze the following sentences:

I

1. I came to a shady spot where the grass was wet with the dew that still lay upon it.

MODEL FOR ORAL ANALYSIS. The subject of this sentence is "I." The predicate is the rest of the sentence. The main verb in the predicate is "came," a verb of complete predication, modified by the phrase "to a shady spot." "Spot" is modified by "a" and "shady" and the clause of place, "where the grass was wet," in which "the grass" is the subject, "was" is the verb, and "wet" is an attribute complement. "Wet" is modified by the phrase "with the dew." "Dew" is modified by "the" and the descriptive clause "that still lay upon it," in which "that" is the subject and "lay" is the verb, modified by "still" and the phrase "upon it."

MODEL FOR WRITTEN ANALYSIS:

S. V.

I came

to spot

a

shady

where grass was wet

the

with dew

the

that lay

upon it

still

2. Nearly all dogs like the water.
3. The man in the moon came down too soon.
4. Remember now thy Creator in the days of thy youth.
5. Trust that man in nothing who has not a conscience in everything.
6. When I look upon the tombs of the great every emotion of envy dies in me.
7. Pompeii was suddenly buried beneath a shower of ashes from Mount Vesuvius.
8. People will not look forward to posterity who never look backward to their ancestors.
9. Books that you may carry to the fire and hold readily in your hand are the most useful after all.
10. The deep cave among the rocks on the hillside was long the secret home of a family of foxes.
11. In Holland the stork is protected by law, because it eats the frogs and worms that would injure the dikes.

II

12. The water of our brook, after flowing under the bridge and through the meadow, falls over little precipices of rocks till it reaches the level of the lake, fifty feet below.

13. When he was a boy, Franklin, who afterward became a distinguished statesman and philosopher, learned his trade in the printing office of his brother, who published a paper in Boston.

14. At the doorway of his wigwam
Sat the ancient Arrow-maker,
In the land of the Dacotahs,
Making arrowheads of jasper.

15. At his side, in all her beauty,
Sat the lovely Minnehaha,
Plaiting mats of flags and rushes.

16. Soon o'er the yellow fields, in silent and mournful procession,
Came from the neighboring hamlets and farms the Acadian women,
Driving in ponderous wains their household goods to the seashore.

17. In the Old Colony days, in Plymouth, the land of the Pilgrims,
To and fro in a room of his simple and primitive dwelling,
Clad in doublet and hose, and boots of Cordovan leather,
Strode, with a martial air, Miles Standish, the Puritan captain.

18. A king sat on the rocky brow
Which looks o'er sea-born Salamis.

19. Shut in from all the world without,
We sat the clean-winged hearth about,
Content to let the north wind roar
In baffled rage at pane and door,
While the red logs before us beat
The frost line back with tropic heat.

20. That orb'd maiden with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my* fleece-like floor,
By the midnight breezes strewn.

21. When I see kings lying by those who deposed them;
when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind.—*Addison*: "Visit to Westminster Abbey."

* A cloud is supposed to be speaking.

CHAPTER VI

OF SUBSTANTIVE PHRASES AND CLAUSES

In the last chapter we learned that groups of words are often used with the force of single words; and that such groups are **Phrases** if they contain neither subject nor predicate, **Clauses** if they do contain a subject and a predicate. The illustrative sentences and the exercises contained many such groups used as *modifiers*. We are now to learn that phrases and clauses are also used as *subjects*, *complements*, and *appositives*. Such phrases and clauses are called **Substantive Phrases** and **Substantive Clauses**.

56. Phrases as Subjects. Examine the subject of each of the following sentences, and, if possible, pick out the single word that may be used as the simple subject:

Subject	Verb	Complement
Tom's being there	saved	the house.
To jump across the chasm	was	impossible.

You observe that no single word can be taken alone as the simple subject. The assertion is made about the idea expressed by the entire phrase used as a substantive (27).

Exercise 58

Complete the following sentences by adding assertions about the ideas expressed by the Substantive Phrases:

- | | |
|--------------------------------|---------------------------|
| 1. To die for one's country —. | 5. To write a story —. |
| 2. Skating on the pond —. | 6. Chopping wood —. |
| 3. Writing compositions —. | 7. To find a horseshoe —. |
| 4. Playing football —. | 8. To tell a lie —. |

Exercise 59

Make sentences with the following predicates by filling the blanks with Phrases used as Subjects:

- | | |
|----------------------|----------------------------|
| 1. — is dishonorable | 5. — was great fun. |
| 2. — annoys me. | 6. — would make you laugh. |
| 3. — is bad luck. | 7. — is impossible. |
| 4. — is hard work. | 8. Does — make you tired? |

57. Phrases as Complements. Examine each of the following complements, and determine whether any single word may be taken as the complement of the verb:

Subject	Verb	Direct Object
He	despised	telling a lie.
I	like	to go to the country.
Subject	Verb	Subjective Complement
That	is	out of bounds.

Subject	Verb	Direct Object	Objective Complement
They	danced	themselves	out of breath.
They	kept	us	in suspense

From this it is clear that phrases are often used substantively as complements of the verb.

Exercise 60

Complete the following sentences by adding ideas expressed by Phrases, and tell whether the Phrases are used as Objects, Subjective Complements, or Objective Complements:

1. Our house is —.
2. We intend —.
3. He made us —.
4. He seemed —.
5. What I want is —.
6. Washington forced the British —.
7. The Alps are —.
8. I like —.

Exercise 61

In the following sentences copy the Phrases, and tell how they are used:

1. Study to be quiet.
2. The vessels were of oak.
3. Out of sight is out of mind.
4. I did not enjoy crossing the ocean.
5. The price of wisdom is above rubies.
6. A man should learn to govern himself.
7. To break a promise is a breach of honor.
8. Giving to the poor is lending to the Lord.
9. This morning Carrie seemed in good spirits.
10. Your writing that letter so neatly secured the position.

Exercise 62

Write a sentence containing a Phrase used as Subject; as Object; as Subjective Complement; as Objective Complement.

58. Clauses as Subjects. Examine the following sentences, and consider whether any single word can be named as the subject.

Consider, also, whether the groups of words expressing the subject are phrases or clauses. Give the reason for your answer:

Subject	Predicate
What they say	is not to the point.
That you have wronged me	doth appear in this.
Whether I can go	is uncertain.

From this it is clear that a clause may be used as the subject of a sentence.

Exercise 63

Make sentences by adding assertions about the ideas expressed by the following Clauses used as subjects:

1. What he wants —.
2. Whether you go or stay —.
3. That two and two make four —.
4. Whom it belongs to —.
5. What he does —.
6. Where he went —.
7. When we shall start —.
8. "Charge for the guns" —.

Exercise 64

Fill the blanks with Clauses used as Subjects:

- | | |
|--------------------|--------------------------------|
| 1. — is unknown. | 5. — is of no importance. |
| 2. — was foretold. | 6. — will never be discovered. |
| 3. — pleases me. | 7. — were his words. |
| 4. — is doubtful. | 8. — has been proved. |

59. Clauses as Complements. Examine the following sentences, and consider whether any single word can be named as the complement. Consider, also, whether the groups of words used as complements are phrases or clauses.

Subject	Verb	Direct Object
Galileo	taught	that the earth moves.
He	asked	who I was.
She	showed	where she had put it.
I	doubt	whether I can go.

Subject	Verb	Subjective Complement
This	is	what I want.
Her chief fault	was	that she would not read.
He	seemed	what he pretended to be.
This	is	where the arbutus grows.

Subject	Verb	Object	Objective Complement
He	made	me	what I am.

From this it is clear that clauses may be used as complements.

Exercise 65

Fill the blanks with Clauses used as Complements, and tell whether they are used as Objects or Subjective Complements:

- | | |
|--------------------|--------------------------|
| 1. Do you know ——? | 6. Have you heard ——? |
| 2. I fear ——. | 7. The question is ——. |
| 3. My hope is ——. | 8. Things are seldom ——. |
| 4. We saw ——. | 9. Let us ask ——. |
| 5. His cry was ——. | 10. I think ——. |

60. Clauses as Appositives. Examine the following sentence:

The Arabs have a superstition *that the stork has a human heart*.

Here the clause “that the stork has a human heart” is in apposition (54) with the word “superstition.”

From this we see that clauses may be used as appositives.

Exercise 66

Fill the blanks with Clauses in Apposition with the italicized words:

1. The *report* —— is untrue.
2. The *news* —— has just come.
3. We have just learned the *fact* ——.
4. I cherish the *hope* ——.
5. He made the *assertion* ——.

Exercise 67

Copy the Clauses in Apposition in the following sentences and write opposite each the word which it explains:

1. The popular idea that water is purified by freezing is a mistake.
2. Greater love hath no man than this, that a man lay down his life for his friends.
3. Dr. Watts's saying that birds in their little nests agree is far from being true.
4. The proverb "Never cross a bridge till you come to it" is old and of excellent wit.
5. Books have this advantage over travel, that they convey information from remote times.
6. It was a maxim with Bentley that no man was ever written out of reputation but by himself.
7. The Declaration of Independence announced the truth that all power comes from the people.
8. In the armory of Venice is this inscription: "Happy is that city which in time of peace thinks of war."
9. The theory that the earth revolves around the sun was not generally accepted till after the invention of the telescope.
10. Know then this truth (enough for man to know),—
"Virtue alone is happiness below."

Exercise 68

Write a sentence containing a Clause used as a Subject; as Object; as Subjective Complement; as an Appositive.

Exercise 69

(REVIEW)

Copy the Clauses in the following sentences and tell how they are used:

I

1. I hope this is true.
2. Life is what we make it.
3. What he does is well done.
4. What you want is not here.
5. Take whichever you choose.
6. Show us where you found it.
7. This is not what I asked for.
8. What he promises, he will do.
9. No one can tell how this will end.
10. A servant must do what he is told.
11. No man can lose what he never had.
12. "I am filled with surprise," she said.
13. Whether you go or stay is of little account.
14. The village all declared how much he knew.
15. He acknowledged that he had made a mistake.
16. Whatever comes into his head he jots down.
17. Reputation is what we seem; character is what we are.
18. Lawrence's dying words were, "Don't give up the ship."
19. That the earth is round is proved by the shape of its shadow.
20. Columbus did not know that he had discovered a continent.

II.

21. What a man puts into his head cannot be stolen from him.

22. The war cry of the Crusaders was, "It is the will of God!"

23. "Where is Abel, thy brother?" was God's question to guilty Cain.

24. One of the many objections to betting is that it demoralizes the character.

25. The world will not inquire who you are. It will ask, "What can you do?"

26. Philosophers are still debating whether the will has any control over dreams.

27. The explanation of the apparent daily motion of the sun and stars is that the earth spins like a top.

28. I dreamt that I dwelt in marble halls,
With vassals and serfs at my side.

29. Time will teach thee soon the truth,
There are no birds in last year's nest.

30. Percy's shout was fainter heard,
"My merry men, fight on!"

To the Teacher. Phrases and clauses used with prepositions are treated in Part II.

CHAPTER VII

OF INDEPENDENT ELEMENTS

61. Independent Elements Defined. Examine the following sentence:

I am going a-milking, sir.

Here, you observe, the subject is "I"; the predicate is "am going a-milking." The word "sir" belongs neither to the subject nor to the predicate, and therefore is not really a part of the sentence. It is merely attached to the sentence to show to whom it is addressed.

A word or group of words attached to a sentence without forming a grammatical part of it is called an **Independent Element**.

Definition. An independent element is a word or group of words attached to a sentence without forming a grammatical part of it.

62. Vocatives. In "I am going a-milking, sir," the independent element "sir" indicates the person to whom the sentence is addressed.

An independent element used to indicate the person or thing addressed is called a **Vocative** (Latin *voco*, "I call").¹

¹The Report of the Joint Committee on Grammatical Nomenclature suggests the term *Nominative of Address*, which may be substituted for *Vocative*, if desired.

Definition. A vocative is an independent word attached to a sentence to indicate the person or thing addressed.

Care must be taken not to confound vocatives with the subjects of imperative sentences. In "Come on, boys," "boys" is a vocative. The subject of the command "come on" is omitted as usual; if expressed, it would be "you," as, "Come [you] on, boys."

Exercise 70

Make a list of the Vocative words in the following sentences:

1. Drink, pretty creature, drink.
2. Give me of your balm, O fir tree.
3. Mr. President, my object is peace.
4. Thou, too, sail on, O ship of State.
5. Ye crags and peaks, I'm with you once again.
6. Wave your tops, ye pines, in sign of worship.
7. Roll on, thou deep and dark blue ocean, roll!
8. Sir, I would rather be right than be President.
9. My son, if sinners entice thee, consent thou not.
10. There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.

63. Punctuation of Vocatives. A vocative and its modifiers should be set off by commas, thus: "Where are you going, my pretty maid?"

Exercise 71

Write from dictation the sentences in Exercise 70.

64. Exclamations. Examine the following sentence:

What! are you going?

Here the subject is "you"; the predicate is "are going." "What" is an independent word attached to the sentence as an outcry or expression of sudden feeling.

A word or group of words used as an outcry or expression of sudden feeling is called an **Exclamation**.

Definition. An exclamation is a word or group of words used to express sudden or strong feeling.

Exercise 72

Make a list of the independent elements in the following sentences, and tell whether they are Vocatives or Exclamations:

1. Oh, hurry, hurry!
2. Ah! there they come.
3. Hurrah! our work is done.
4. The boy, oh! where was he?
5. Poor man! he never came back.
6. Mortimer! who talks of Mortimer?
7. Ba, ba, black sheep, have you any wool?
8. Ha! laugh'st thou, Lochiel, my vision to scorn?
9. Alas! poor creature! how she must have suffered!
10. Ay me! what perils do environ
The man that meddles with cold iron!

65. Punctuation of Exclamations. An exclamation should be followed by an exclamation point (!), thus: "Pshaw! there goes the bell."

Exercise 73

Write from dictation the sentences in Exercise 72.

66. Parenthetical Expressions. Examine the following sentence:

This, to tell the truth, was a mistake.

Here the subject is "This"; the predicate is "was a mistake." "To tell the truth" is a phrase, forming no part of the sentence (which is complete without it), but attached to it as a sort of comment or side remark.

A phrase or clause attached to a sentence as a sort of side remark or comment is called **Parenthetical** (Greek, "put in beside".)

Definition. A parenthetical expression is one attached to a sentence as a sort of side remark.

Exercise 74

Point out the Parenthetical Expressions in the following sentences:

1. At all events, he did his best.
2. In fact, there was nothing else to do.

3. I felt, to say the least, a little nervous.
4. Her conduct, generally speaking, was admirable.
5. Properly speaking, there is no such thing as luck.
6. The ship leaped, as it were, from billow to billow.
7. To speak plainly, your manner was somewhat rude.
8. To the best of my recollection, she was not there.
9. Let there be no strife, I pray thee, between thee and me.
10. The army of Xerxes, to put it in round numbers, comprised 2,500,000 persons.

67. Punctuation of Parenthetical Expressions.

Short parenthetical expressions are usually set off by commas. But if the parenthetical expression is long, or if there are already several commas in the sentence, parentheses () should be used instead of commas, thus: "I know that in me (that is, in my flesh) dwelleth no good thing."

Exercise 75

Write from dictation the sentences in Exercise 74.

68. Pleonasm. Examine the following sentence:

Thy rod and thy staff, they comfort me.

Here we have more words than enough. The words "Thy rod and thy staff" name the subject of the thought; but the grammatical subject of the sentence is "they," and the predicate, "comfort me."

It is as if we used two subjects denoting the same thing, thus:

Thy rod and thy staff	}	comfort me
They		

The use of more words than are needed to express the thought is called **Pleonasm** ("more than enough").

Definition. Pleonasm is the use of more words than are needed to express the thought.

Other examples of pleonasm are:

The smith, a mighty man is *he*.
My banks, *they* are furnished with bees.

This construction was once very good English, but it is now uncommon, and as a rule should not be imitated.

Exercise 76

Write two sentences of your own with Vocatives attached; two with Exclamations; one with a Parenthetical Expression.

69. Summary of the Parts of a Sentence. The parts of a sentence, which we have now studied, may be summarized as follows:

SENTENCE (17)	SUBJECT (22)		{		Word (27).
					Phrase (56).
					Clause (58).
	VERB or VERB PHRASE (27)				(30)
	COMPLEMENTS (36)		{		
		Subjective (38)	{	Word (38).	
				Phrase (57).	
				Clause (59).	
		Direct	{	Word (39).	
		Object (39)	{	Phrase (57).	
				Clause (59).	
		Objective (40)	{	Word (40).	
				Phrase (57).	
				Clause (59).	
	MODIFIERS (43)		{		Word (43, 52, 54).
					Phrase (47).
					Clause (49).
INDEPENDENT EXPRESSIONS (61)		{		Vocative (62).	
				Exclamatory (64).	
				Parenthetical (66).	
				Pleonastic (68).	

Exercise 77

(GENERAL REVIEW)

1. *Reproduce from memory the preceding summary, omitting the numerical references.*

2. *Define and illustrate each of the terms used in the summary.*

To the Teacher. The nominative absolute, which is independent in form though it is really a modifier, is treated in Part II.

CHAPTER VIII

OF SENTENCES AS SIMPLE, COMPLEX, AND COMPOUND

With respect to *meaning*, sentences are classified as **Declarative**, **Interrogative**, or **Imperative**. With respect to *form*, they are either **Simple**, **Complex**, or **Compound**.

70. Simple Sentences. Examine the following sentences:

Subject	Predicate
a. The horses	took fright.
b. The horses ' and the cattle	took fright.
c. The horses	{ took fright and ran away.
d. The horses and the cattle	{ took fright and ran away.

Each of these sentences, you observe, contains only one subject and one predicate, though several of the subjects and predicates are compound.

A sentence which contains only one subject and one predicate, either or both of which may be compound, is called a **Simple Sentence**.

Definition. A simple sentence is a sentence containing only one subject and one predicate.

In a simple sentence with compound subject and predicate, every verb belongs to every simple subject, and every simple subject belongs to every verb.

Some grammarians hold that there are as many sentences or clauses in anything we say as there are verbs. According to them, sentences (c) and (d) are not simple sentences, but two separate sentences united, with some words omitted, as: "The horses took fright and [the horses] ran away"; "The horses and the cattle took fright and [the horses and the cattle] ran away."

71. Complex Sentences. Compare the following sentences:

(1) I awoke.

(2) I awoke *when the clock struck five*.

You observe that the first sentence is a simple sentence, making a statement which stands alone, and it is not dependent on anything else.

The second sentence consists of two clauses: (1) the clause "I awoke," which makes the principal or independent statement, and (2) the clause "when the clock struck five," which modifies the principal statement and is therefore subordinate to it and dependent on it.

The clause making the principal statement is called the **Principal Clause**.

A clause used as a subordinate part of a sentence, and dependent on the principal clause, is called a **Subordinate Clause**.

A sentence containing one or more subordinate clauses is called a **Complex Sentence** (Latin, "woven together").

Definition. The principal clause in a sentence is the clause which makes the principal statement.

Definition. A subordinate clause is a clause used as a subordinate part of a sentence.

Definition. A complex sentence is a sentence containing one or more subordinate clauses.

Two or more principal, or two or more subordinate clauses, of the same rank, are called **Coördinate Clauses**.

Exercise 78

Change the following Simple Sentences into Complex Sentences by changing the italicized words or phrases into clauses, and underline the subordinate clauses:

1. People *living in glass houses* should not throw stones.

MODEL. People who live in glass houses should not throw stones.

2. Tell me *your age*.
3. Mercury had wings *on his feet*.
4. A thing *of beauty* is a joy forever.
5. My sister will visit us *in the summer*.
6. *At high tide* we rowed out to the island.
7. Audubon loved the animals *near his home*.

8. The man *with the gray coat* is the President.
9. No wind could shake a house *built on a rock*.
10. She was a lovely girl *with charming manners*.
11. *Approaching the village*, Rip Van Winkle met a number of people.

72. Uses of Subordinate Clauses. Compare the following sentences:

1. Galileo taught.
2. Galileo taught *whenever he could*.
3. Galileo taught *that the earth moves*.
4. *That the earth moves* was taught by Galileo.
5. Galileo discovered the fact *that the earth moves*.

You observe that (1) is a simple sentence, making an independent statement. In (2) the main statement is modified by the subordinate clause "whenever he could." In (3) "that the earth moves" is a subordinate clause used as the object of "taught." In (4) it is a subordinate clause used as the subject of "was taught by Galileo" and the *principal clause* is the *entire sentence*. In (5) it is a subordinate clause used in apposition with the word "fact."

Subordinate clauses are used as (1) modifiers, (2) subjects, (3) complements, and (4) appositives; and all clauses used as modifiers, subjects, complements, or appositives are subordinate.

A subordinate clause may also be used with a preposition ('86): as, I spoke of *what Galileo taught*.

It is sometimes said that subordinate clauses can be recognized by the fact that they do not by themselves make complete sense. This is not a sure test, for:

(1) Some subordinate clauses make complete sense by themselves; for example, “‘*I am going a-milking, sir,*’ she said.” Here the direct quotation is clearly the object of “said,” and is therefore a subordinate clause; yet it makes complete sense by itself.

(2) Some principal clauses cannot stand by themselves: for example, “As a man lives, *so must he die.*”

Exercise 79

Copy the following Complex Sentences, underline the Subordinate Clauses, and tell how each Subordinate Clause is used:

1. We went to the woods when school was over.

MODEL FOR WRITTEN EXERCISE. We went to the woods when school was over. Modifies “went.”

2. Happy is the man that findeth wisdom.
3. Water that is stagnant is unwholesome.
4. When the bough breaks, the cradle will fall.
5. He saves what he earns.
6. Make hay while the sun shines.
7. A book is a friend whose face never changes.
8. He that is strong is not always brave.
9. Tell me how old you are.
10. That you have wronged me doth appear in this.
11. Washington had a maxim that superiors should always be obeyed.

73. Compound Sentences. Examine the following sentences:

The rain descended, | and | the floods came, | and | the winds blew.

The way was long, | the wind was cold, |
The minstrel was infirm and old.

In these selections we see united into one sentence several clauses that are complete in themselves. Although closely related in thought, they could be separated without injury; therefore, they are **Independent** clauses.

A sentence consisting of two or more independent clauses is called a **Compound Sentence**.

Definition. A compound sentence is a sentence containing two or more independent clauses.

The independent statements united in a compound sentence may have subordinate clauses attached to them. For example, the following compound sentence consists of two co-ordinate principal clauses, each modified by a subordinate clause. It is a combination of two complex sentences:

The rain descended *until the streams overflowed*, | and | the winds blew *as they had never blown before*.

74. Compound Sentences Classified. If we examine compound sentences closely, we find that they are of four kinds:

(1) Sentences in which the separate sayings are united because of a *similarity* of meaning or a *continuation* of the same line of thought: as,

Fear God | and | keep his commandments.

(2) Sentences in which the separate sayings are united because they stand in *contrast*: as,

He ran to the station, | but | he missed the train.

We called at the house, | but | we did not see her.

(3) Sentences in which the separate sayings are united because they present thoughts between which one must make a *choice*: as,

The book is lost | or | some one has taken it.

(4) Sentences in which the separate sayings are united because they express *cause and effect*: as,

Carl was tired, | therefore | he went to bed.

Carl went to bed | for | he was tired.

75. Connecting Words. In the sentences given in the last section as illustrations, the connecting words are "and," "but," "or," "therefore," and "for." These are the most common joining words in the four kinds of compound sentences.

Other connectives are frequently used, such as "also," "moreover," "nor," "nevertheless."

Often there are no connecting words at all, the connection between the clauses being indicated only by the punctuation.

To tell how the separate parts of a compound sentence are related to one another, we must consider, not the connectives, but the meaning of the parts.

Exercise 80

Separate the following Compound Sentences into their independent parts, and tell how the parts are related:

I.

1. Man proposes, but God disposes.

MODEL FOR ORAL EXERCISE. This is a compound sentence, containing the clauses "Man proposes" and "God disposes." The connecting word is "but." The independent clauses are related by contrast.

MODEL FOR WRITTEN EXERCISE. Man proposes. God disposes. Contrast.

2. She must weep or she will die.

3. They toil not, neither do they spin.

4. It rained on Saturday, so we put off the game.

5. He says what he means, and he means what he says.

6. The leaves are falling; therefore the swallows will soon be gone.

7. Truly there is a tide in the affairs of men; but there is no gulf stream setting forever in one direction.

8. There were gentlemen and there were seamen in the navy of Charles II; but the seamen were not gentlemen, and the gentlemen were not seamen.

9. Meager were his looks,
Sharp misery had worn him to the bones.

10. A thousand years scarce serve to form a state;
An hour may lay it in the dust.

11. Errors, like straws, upon the surface flow;
He who would search for pearls must dive below.

II.

12. My words fly up, my thoughts remain below;
Words without thoughts never to heaven go.
13. The rude sea grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid's music.
14. But yesterday the word of Cæsar might
Have stood against the world; now lies he there,
And none so poor to do him reverence.
15. Doubt thou the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love.
16. Arms on armor clashing bray'd
Horrible discord, and the madding wheels
Of brazen chariots rag'd; dire was the noise
Of conflict.

76. Punctuation of Compound Sentences. The independent parts of a compound sentence should be separated by commas or semicolons.

The comma is used when the independent clauses contain no commas and are closely related. Thus:

The rains descended, and the floods came.

The semicolon (;) is used when the independent clauses (1) contain commas, or (2) are not very closely related. Thus:

(1) Mary received a doll; Charles, a top.

(2) An hour passed on; the Turk awoke.

Semicolons are sometimes used instead of commas when the independent clauses are long. This is a matter of taste.

Exercise 81

Write from dictation the first ten sentences in Exercise 80.

77. Improper Compound Sentences. Untrained speakers and writers sometimes unite in one compound sentence thoughts that are not related: as,

Oliver Goldsmith was the son of a clergyman, and when he was young he had the smallpox.

Such a sentence offends the taste of a cultivated person. There is no connection at all between the two facts that are mentioned, and this independence should be indicated by putting them in separate sentences. Other examples are:

"Diggs belonged to the fifth form, and he was large for his age, and his clothes were always too small, and he used to run into debt."—From a school exercise.

"The Acadians were a French Colony living in Acadia, in Canada, and in the war between France and England the latter sent some ships to Acadia to remove the inhabitants to other countries."—From a school exercise.

Exercise 82

(REVIEW.)

Tell whether the following sentences are Simple, Complex, or Compound.

If Complex, tell how the subordinate clauses are used.

If Compound, tell how the independent clauses are related.

I.

1. The sun set.
2. The sun set before the moon rose.
3. The sun set, but the moon was shining.
4. Words and feathers the wind carries away.
5. Help which is long on the road is no help.
6. A cow is a very good animal in the field; but we turn her out of the garden.
7. The heavens declare the glory of God; and the firmament showeth his handiwork.
8. The fool doth think he is wise, but the wise man knows himself to be a fool.
9. Some are born great, some achieve greatness, and some have greatness thrust upon 'em.
10. The mountains look on Marathon,
And Marathon looks on the sea.
11. Suspicion always haunts the guilty mind;
The thief doth fear each bush an officer.

II.

12. Cowards die many times before their deaths;
The valiant never taste of death but once.
13. Through tattered clothes small vices do appear;
Robes and furr'd gowns hide all.
14. When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.

15. Night's candles are burned out, and jocund day
Stands tiptoe on the misty mountain tops.
16. I have found out a gift for my fair;
I have found where the wood pigeons breed.
17. He reads much;
He is a great observer, and he looks
Quite through the deeds of men.
18. This castle has a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.
19. God moves in a mysterious way
His wonders to perform;
He plants his footsteps in the sea
And rides upon the storm.
20. Mont Blanc is the monarch of mountains;
They crowned him long ago
On a throne of rocks, in a robe of clouds,
With a diadem of snow.
21. The glories of our blood and state
Are shadows, not substantial things;
There is no armor against fate;
Death lays his icy hands on kings.

Exercise 83

(REVIEW)

1. *Construct a Simple Sentence with compound subject; with compound predicate; with both subject and predicate compound*

2. *Construct a Complex Sentence containing a modifying clause; a clause used as subject; a clause used as complement.*

3. *Construct a Compound Sentence in which the separate sayings are related by similarity of meaning; by contrast; by alternate choice; by cause and effect.*

CHAPTER IX

OF ELLIPTICAL SENTENCES

78. Elliptical Sentences Defined. Language is an intensely practical matter, designed only to express thought, and never employed for its own sake. It is, therefore, both natural and proper that we should from time to time omit from our sentences grammatical parts which it is unnecessary to use, our meaning being well understood without them. Such omissions are especially common in familiar conversation.

The omission of part of a sentence necessary to grammatical completeness but not to the meaning is called **Ellipsis** (Greek, "a leaving out").

A sentence in which an omission occurs is called an **Elliptical Sentence**.

Definition. An elliptical sentence is a sentence in which an omission occurs.

The following examples of ellipsis should be carefully studied. The words inclosed in brackets are usually omitted:

- (1) This is important if [it is] true.
- (2) He fell while [he was] bravely leading his men.
- (3) Who did that? Jack [did it].

- (4) I can't come. Why [can you] not [come]?
- (5) He has gone, no one knows where [he has gone].
- (6) She has a pink gown, I [have] a blue [gown].
- (7) Do you promise? I do [promise].
- (8) I have never seen her, but Blanche has [seen her].
- (9) You may stay if you want to [stay].¹
- (10) He is not so tall as I [am tall].
- (11) You are wiser than I [am wise].
- (12) He looks as [he would look] if he were tired.
- (13) She is seventeen [years old].
- (14) It is half past ten [o'clock].
- (15) School closes on the twenty-second [day of the month].
- (16) [I] thank you.
- (17) Why [is] this noise [made]?
- (18) [God give you a] good morning, sir.
- (19) O [I long] for a glass of water.
- (20) You are the man [whom] I want to see.

Exercise 84

Rewrite the following sentences, supplying within brackets the words necessary to grammatical completeness:

I

1. I walk when I can.
2. He is witty but vulgar.
3. I treat him as a friend.
4. She is as pretty as ever.
5. She loves Fido as well as I.
6. She loves Fido as well as me.
7. Love thy neighbor as thyself.

¹This omission of the verb after "to" is not approved by careful writers.

8. I love my mother more than he.
9. I love my mother more than him.
10. Who steals my purse steals trash.

II.

11. You have known her longer than I.
12. She is more generous than prudent.
13. Father made and I painted the boat.
14. Are you dumb? If not, speak to me.
15. Either a knave or a fool has done this.
16. If the day be fine, and I can go, I will.
17. A greyhound can run faster than a hare.
18. He has never seen the ocean, but I have.
19. You should not imitate such a girl as she.
20. Can the Ethiopian change his skin, or the leopard his spots?

III.

21. Reading maketh a full man, conference a ready man, and writing an exact man.
22. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
23. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend.
24. We must take the current when it serves,
Or lose our ventures.
25. Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind.
26. I dare do all that may become a man;
Who dares do more is none.

PART II

THE PARTS OF SPEECH

WITH

PRACTICAL EXERCISES

CHAPTER I

OF THE RECOGNITION OF THE PARTS OF SPEECH

Having in Part I studied sentences as wholes and become familiar with their general structure, we are now prepared to study the uses and forms of single words.

79. Words Classified According to Function. Our language contains more than two hundred thousand words; but when we examine the ways in which these words are used in sentences, we find that we can arrange them all in a few general classes according to their *function*, that is, according to *what they do*. These general classes are called the **Parts of Speech**.¹

80. Nouns. Examine the italicized words in the following sentence:

The gallant *crew* of the *battleship Maine* were under perfect *discipline*.

The italicized words, you observe, are *names of things*.

¹**To the Teacher.** The definitions of the parts of speech seem to present no special difficulty to pupils; the real difficulty is to recognize the different kinds of words as they occur. In this chapter, therefore, much space has been given to exercises.

A word used as the name of something is called a **Noun**.

Definition. A noun is a word used as the name of something.

Other examples are:

Names of objects: Webster, Chicago, army, iron.

Names of actions: walking, laughter, retreat, delay.

Names of qualities: sweetness, warmth, beauty, vice.

Names of conditions: sickness, sleep, death, fatigue.

Names of thoughts: idea, doubt, belief, opinion.

Exercise 86

Make a list of the Nouns in the following sentences:

1. Brevity is the soul of wit.
2. Misery acquaints a man with strange bedfellows.
3. They that die by famine die by inches.
4. Nothing is impossible to diligence and skill.
5. The music of the great organ sometimes sounds like the roll of thunder.
6. The length of the journey and the difficulty of the road over the mountains discouraged the soldiers, though the general spirit of the army remained excellent.
7. Sailing on this lake is somewhat dangerous, because the wind comes through the gaps of the mountains in sudden and uneven puffs.
8. Pride goeth before destruction, and a haughty spirit before a fall.
9. Solitude is as needful to the imagination as society is wholesome for the character.

10. 'Tis distance lends enchantment to the view,
And robes the mountain in its azure hue.

To the Teacher. If more drill in the recognition of nouns is needed, Exercises 3, 7, 8, 10, 11, 13, 14, 15, 16, and many others will be found suitable.

Exercise 87

Write the name of something that you can see; of something that you can hear but not see; of something that you can feel but not see; of something that you can smell but not see; of something that you can neither see, taste, feel, hear, nor smell.

81. Pronouns. No one would ever say: "Charles bought Charles a top; the top Charles afterward gave to Charles's sister Frances; Frances wanted the top." Such a sentence would be both disagreeable to the ear and obscure: it might refer to one Charles and one Frances, or to more than one. We should probably say instead: "Charles bought *himself* a top, which *he* afterward gave to *his* sister Frances, *who* wanted *it*." In this sentence the obscurity and the monotonous repetition are both avoided by using the words "himself," "which," "he," "his," "who," and "it"—little words that indicate the objects referred to without naming them.

In asking a question about some object the name of which we do not know, we represent the object by "who" or "what": as, "*Who* is there?" "*What* did you say?"

A word used instead of a noun is called a **Pronoun**.

The word (or group of words) for which a pronoun stands is called the **Antecedent** of the pronoun.

Definition. A pronoun is a word used instead of a noun.

Definition. The antecedent of a pronoun is the word or group of words for which the pronoun stands.

The antecedents of pronouns are often not expressed.

Exercise 88

1. *Write your name. Write five substitutes for your name that you use in referring to yourself.*

2. *Write five substitutes for names that you use in speaking of yourself and others together.*

3. *Write the words you use as substitutes for the names of persons to whom you are speaking; of a boy about whom you are speaking; of a girl; of a thing; of two boys; of three girls; of four things.*

Exercise 89

Make a list of the Pronouns in the following selections:

I.

PHILADELPHIA, 5 July, 1775.

MR. STRAHAN:—You are a member of Parliament, and one of that majority which has doomed my country to destruction. You have begun to burn our towns and murder

our people. Look upon your hands; they are stained with the blood of your relations! You and I were long friends; you are now my enemy, and I am Yours, B. FRANKLIN.

II.

Then spake the chief butler unto Pharaoh, saying, I do remember my faults this day: Pharaoh was wroth with his servants, and put me in ward in the house of the captain of the guard, me and the chief baker: and we dreamed a dream in one night, I and he; we dreamed each man according to the interpretation of his dream. And there was with us there a young man, an Hebrew, servant to the captain of the guard; and we told him, and he interpreted to us our dreams; to each man according to his dream he did interpret. And it came to pass, as he interpreted to us, so it was; me he restored unto mine office, and him he hanged. Then Pharaoh sent and called Joseph, and they brought him hastily out of the dungeon: and he shaved himself, and changed his raiment, and came in unto Pharaoh.

To the Teacher. If further drill in the recognition of pronouns is desired, Exercises 22, 36, 49, 51, 56, and 69 will be found suitable.

82. Adjectives. Many nouns have very wide meanings. The noun "horses," for example, applies to all the horses in the world; and to bring the meaning of the word down to the measure of our thought we add to it one or more distinguishing words or modifiers: as,

Black	}	horses.
Trotting		
Two		
These		
Some		
Both		
No		

Pronouns may represent objects which have distinguishing attributes, and therefore they, too, may be accompanied by distinguishing or modifying words: as,

Tired and hungry, I lay down to sleep.

A word used to modify a noun or a pronoun is called an **Adjective**.

Definition. An adjective is a word used to modify a noun or a pronoun.

Though the word "adjective" means "put next to," adjectives are often separated from the nouns or pronouns which they modify: as,

You look happy.

The *pears* that you laid away have become *ripe*.

There, *silent and still*, lay the *army*.

Some adjectives show a *quality* or *attribute* of the object we have in mind; others show *which* objects; others show *how many* or *how much*.

Exercise 90

Mention as many Adjectives as you can think of that might be used to modify each of the following nouns:

- | | | | | |
|----------|-------------|------------|------------|----------|
| 1. House | 3. Soldiers | 5. Grass | 7. Flowers | 9. Cents |
| 2. Pens | 4. Shoes | 6. Peaches | 8. Dollars | 10. Road |

Exercise 91

Write the Adjectives in one column, and opposite in another column the nouns which they modify:

1. Little strokes fell great oaks.
2. Please make no noise.
3. Where did you find those big apples?
4. I found them in the third bin.
5. Let us climb yonder mountain.
6. All men must die.
7. Most boys like football.
8. Every dog has his day.
9. No school to-morrow!
10. Along both banks are beautiful shaded walks; and near the mill are two little islands covered with ancient trees.

Exercise 92

Make a list of the Adjectives, and opposite each write the word which it modifies:

1. The stately homes of England,—
How beautiful they stand
Amid their tall ancestral trees,
O'er all the pleasant land!
2. The castled crag of Drachenfels
Frowns o'er the wide and winding Rhine.
3. Up from the meadows rich with corn,
Clear in the cool September morn,
The clustered spires of Frederick stand,
Green-walled by the hills of Maryland.

4. Night, sable goddess! from her ebon throne,
In rayless majesty, now stretches forth
Her leaden scepter o'er a slumbering world.

5. How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures; nor cloud, nor speck, nor stain,
Breaks the serene of Heaven:
In full-orbed glory, yonder moon divine
Rolls through the dark blue depths;
Beneath her steady ray
The desert circle spreads
Like the round ocean, girdled with the sky.
How beautiful is night!

83. "A" or "An" and "The." Examine the adjectives in the following selection:

A man and a lion once had a dispute as to which belonged to the nobler race. The man pointed to an ancient monument on which was sculptured a triumphant hunter standing over a vanquished lion. "That doesn't settle the question," said the lion; "for if a lion had been the sculptor, he would have represented the lion as standing over the hunter."

Every noun in this selection is accompanied by "a," "an," or "the," of which "a" and "an" are merely different forms of the same word. These remarkable little words are *adjectives*; but they are so peculiar in their function and so frequent in recurrence that they are conveniently grouped together and called **Articles**.

To the Teacher. If more drill in the recognition of adjectives is needed, Exercises 7, 8, 13, 14, 15, 16, 17, 36, 54, 56, and many others will be found suitable.

Exercise 93

(REVIEW)

Tell the part of speech of each word in the following sentences:

MODEL FOR WRITTEN EXERCISE. Write the different parts of speech in separate columns: thus,

N.		Pro.		Adj.		V.
----	--	------	--	------	--	----

1. Facts are stubborn things.
2. Order is Heaven's first law.
3. Time rolls his ceaseless course.
4. No mate, no comrade, Lucy knew.
5. The groves were God's first temples.

84. Verbs. Verbs have already been studied in Part I, Sections 27-33.

Exercise 94

Make a list of the Verbs and Verb Phrases in Exercises 36, 38, and 39.

85. Adverbs. The action or state denoted by a verb may vary in *time*, *place*, *manner* or *degree*. For example, a person may laugh *now* or *to-morrow* *here* or *there*, *loudly* or *quietly*, *much* or *little*. Such words, used with verbs to express modifications of

time, place, manner, or degree are called **Adverbs**. Other examples are:

Adverbs.		
He went	again.	} TIME.
	soon.	
	yesterday.	
	there.	} PLACE.
	yonder.	
	before.	
	cheerfully.	} MANNER.
	fast.	
	thus.	
	twice.	} DEGREE.
	often.	
	little.	

A few adverbs denote *affirmation, negation, emphasis, or uncertainty*: as,

He *certainly* went.

He did *not* go.

Yes, he went.

He went *indeed*.

Perhaps he went.

The ideas denoted by many *adjectives* may vary like the actions denoted by verbs, especially in *degree*; therefore adverbs, especially of degree, are often used to modify adjectives: as,

	Adverbs	Adjective
He is	{ <div> very exceedingly rather somewhat too </div> }	shy.

Similarly, the ideas denoted by many *adverbs* may vary in degree; therefore adverbs are often used to modify adverbs: as,

	Adverbs	Adverb
He writes	$\left\{ \begin{array}{l} \text{very} \\ \text{too} \\ \text{rather} \\ \text{more} \end{array} \right\}$	slowly.

Definition. An adverb is a word used to modify a verb, an adjective, or another adverb.

Exercise 95

Use Adverbs with the Verbs in the following sentences, and tell whether they show time, place, manner or degree:

1. Come —.
2. He came —.
3. He will come —.
4. The ship sailed —.
5. The agent called —.
6. We heard the noise —.
7. The policeman looked —.
8. The tired traveler slept —.
9. The soldier was — wounded.
10. Were you — thrown from a horse?

Exercise 96

Write in one column the Adverbs and in an opposite column the Verbs or Verb Phrases which they modify:

1. She sang well.
2. I was agreeably disappointed.
3. How is it done?
4. You have spoken truly.
5. I can hardly believe it.

6. He was ill pleased.
7. Cut it lengthwise.
8. Tear it apart.
9. Put them together.
10. He was pitched headlong into the sea.
11. I never saw her.
12. We came to school late yesterday.
13. Once or twice we have met alone.
14. Ambition urges me forward.
15. Where is your hat?
16. Are you going far?
17. We are going abroad.
18. The shades of night were falling fast.
19. The night is come, but not too soon.
20. Swiftly, swiftly flew the ship,
Yet she sailed softly too.

Exercise 97

Use as many appropriate Adverbs as you can think of with each of the following Adjectives:

- | | | |
|-------------|-------------------|--------------|
| 1. — good. | 4. — more. | 7. — tired. |
| 2. — happy. | 5. — rich. | 8. — famous. |
| 3. — sick. | 6. — discouraged. | 9. — dark. |
| | 10. — close. | |

Exercise 98

Write in one column the Adverbs, and in an opposite column the Adjectives which they modify:

1. Are you quite sure?
2. He was a very tall man.

3. He was wholly unfit for the position.
4. Too many cooks spoil the broth.
5. The sky was nearly black.
6. Mother is somewhat better.
7. The wide fringe is too dear.
8. The Alps are far grander than these mountains.
9. Trout are exceedingly shy.
10. The walk was rather long.

Exercise 99

Fill with appropriate Adverbs the blanks in the following sentences:

- | | |
|------------------------|------------------------|
| 1. He ran —— fast. | 6. Write —— carefully. |
| 2. She sings —— well. | 7. I must go —— soon. |
| 3. She reads —— more. | 8. Don't go —— far. |
| 4. They come —— often. | 9. I went —— before. |
| 5. I recited —— once. | 10. I feel —— better. |

Exercise 100

(REVIEW)

Make a list of all the Adverbs, and tell what they modify:

1. I was very kindly received.
2. Go directly south.
3. You read very much too fast.
4. Do not show your feeling too plainly.

5. That was not done well enough.
6. I will surely disturb you no more.
7. We are indeed almost there.
8. He is always there.
9. Yes, we unfortunately arrived too soon.
10. I surely expect him to-morrow.
11. The current runs very fast here.
12. The shadow on the dial never goes backward.
13. To and fro, and in and out, the wan stars danced between.
14. She dances very well indeed.
15. He is not much distressed.
16. Possibly he has forgotten how much you grieved.
17. The clock that usually stands here has never run accurately.
18. Why did you come to-day?
19. You are far too hasty.
20. I am now much better; I hope to be quite well very soon, but I must not try to walk too far to-day.
21. You may do that once too often.
22. 'Tis always morning somewhere in the world.
23. He's armed without that's innocent within.
24. Hitherto shalt thou come, but no further; and here shall thy proud waves be stayed.
25. The mouse that always trusts to one poor hole
Can never be a mouse of any soul.

To the Teacher. If further drill in the recognition of adverbs is needed, Exercises 25, 36, and 56 will be found suitable.

Exercise 101

(REVIEW)

Tell the part of speech of each word in the following sentences:

MODEL FOR WRITTEN EXERCISE:

N. | Pro. | Adj. | V. | Adv.

1. Thou shalt surely die.
2. There he was quite safe.
3. My sister will come presently.
4. This child was very little hurt.
5. Little white lily smells very sweet.

86. Prepositions. Compare the following sentences:

- (a) Robert ran *to* the house.
- (b) Robert ran *past* the house.

In these sentences "to" and "past" show the relation of the house to Robert's running. Together with the word "house" and its modifier "the," they form modifying phrases.

A word thus used with a substantive to show its relation to some other word is called a **Preposition**.

A phrase consisting of a preposition with a substantive is called a **Prepositional Phrase**.

Definition. A preposition is a word used to show

the relation between a substantive and some other word.

Definition. A prepositional phrase is a phrase consisting of a preposition and a substantive.

The substantive used with a preposition is often called the **Object of the Preposition**.¹ Most frequently, but not always, it is a *noun* or a *pronoun* (236).

Other examples are:

Prepositional Phrases used as Adjectives		
	Preposition	Substantive
The book	on	the table.
	in	the desk.
	under	the seat.
	behind	the door.
	by	the window.
	beneath	the cover.
	at	the top.
	below	the dictionary.
	beside	the lamp.
	between	us.
	near	you.
	behind	me.

The preceding prepositional phrases modify a noun; the following modify a verb or an adjective:

¹The Joint Committee on Grammatical Nomenclature disapproves of the use of this term.

**Prepositional Phrases
used as Adverbs**

	Preposition	Substantive
We walked	to	the village.
	across	the fields.
	around	the lake.
	down	the street.
	over	the bridge.
	past	the schoolhouse.
	through	the tunnel.
	during	the storm.
	with	him.
It is long	after	sunset.
	before	dark.
	till	morning.

Though the word "preposition" means "placed before," a preposition and its substantive are often separated by other words; and sometimes the preposition comes after the substantive: as,

He came *with* at least two thousand *men*.

The top *of* yon high eastern *hill*.

What are you looking *at*? (*i.e.*, *At what* are you looking?)

Exercise 102

Mention as many Prepositions as you can that might be used in each of the following blanks:

- | | |
|--------------------------|----------------------------------|
| 1. Clouds — us. | 6. Asleep — sermon. |
| 2. Men — wealth. | 7. Talk — nothing. |
| 3. Train — Boston. | 8. Dust — door. |
| 4. Born — Savannah. | 9. Travel — England. |
| 5. Tom went — the house. | 10. The ship sailed — the river. |

Exercise 103

Make a list of the Prepositions and their substantives in the following selection:

THE BATTLE OF PLASSEY

The day broke—the day which was to decide the fate of India. At sunrise the army of the Nabob, pouring through many openings of the camp, began to move toward the grove where the English lay. Forty thousand infantry, armed with firelocks, pikes, swords, bows and arrows, covered the plain. They were accompanied by fifty pieces of ordnance of the largest size, each tugged by a long team of white oxen, and each pushed on from behind by an elephant. Some smaller guns, under the direction of a few French auxiliaries, were perhaps more formidable. The cavalry were fifteen thousand. The force which Clive had to oppose to this great multitude consisted of only three thousand men. * * *

The battle commenced with a cannonade, in which the artillery of the Nabob did scarcely any execution, while the few field pieces of the English produced great effect. Several of the most distinguished officers in Surajah Dowlah's service fell. Disorder began to spread through his ranks. * * * Clive snatched the moment, and ordered his troops to advance. The confused and dispirited multitude gave way before the onset of disciplined valor. In an hour the forces of Surajah Dowlah were dispersed, never to reassemble. * * * With the loss of twenty-two soldiers killed and fifty wounded, Clive had scattered an army of nearly sixty thousand men, and subdued an empire larger and more populous than Great Britain.—*Macaulay*: "Essay on Lord Clive."

To the Teacher. If further drill in the recognition of prepositions is needed, Exercises 8, 11, 13, 14, 15, 16, 41, 56, and 57 will be found suitable.

87. Conjunctions. Examine the following:**Compound Sentences**

Independent Clause	Connecting Word	Independent Clause
The wind blew, I ran fast,	and but	the rain fell. I missed the train.

Complex Sentences

Principal Clause	Connecting Word	Subordinate Clause
Rob will go He says Guy is older	if that than	Ethel goes. he will come. Lewis [is old].

Connected Phrases

	Connecting Word	
By the people	and	for the people.

Connected Words

	Connecting Word	
Sink	or	swim.

From this it appears that some words are used as mere connectives, joining together words, phrases, or clauses.

A word used to connect words or groups of words is called a **Conjunction**.

Definition. A conjunction is a word used to connect words or groups of words.

88. Position of Conjunctions. When subordinate clauses come first, they carry with them the conjunction which connects them with the principal clause: as,

Conjunction	Subordinate Clause	Principal Clause
If	Ethel goes	Rob will go.
Unless	it rains	we shall all go.
That	he will come	is certain.
Whether	father can come	is doubtful.

Conjunctions sometimes occur in pairs, the first of the pair being not really a connective, but a sort of forerunner announcing that something will presently be added: as,

Either you *or* I must go.

It is *neither* useful *nor* ornamental.

The king was weak *both* in body *and* in mind.

Sometimes a conjunction is used at the beginning of a separate sentence, or even a paragraph, to connect it with what precedes.

Prepositions connect words, but not in the same way as conjunctions. When words are connected by prepositions, one always bears a modifying relation to the other.

Exercise 104

Fill the blanks with appropriate Conjunctions:

1. Poor ——— honest.
2. Beautiful ——— good.

3. I wonder —— he will come.
4. I cannot deny —— he means well.
5. We cannot go —— we finish our task.
6. He was punished —— he was guilty.
7. I could —— buy —— borrow it.
8. He was punished —— he was not guilty.
9. I do not know —— I shall walk —— ride.
10. She could —— dance —— sing, —— she played the piano.

Exercise 105

Make a list of the Conjunctions in the following sentences:

1. She was good as she was fair.
2. Handsome is as handsome does.
3. Neither a borrower nor a lender be.
4. Better one bird in hand than ten in the wood.
5. Rich gifts wax poor when givers prove unkind.
6. Experience keeps a dear school, but fools will learn in no other.
7. So teach us to number our days, that we may apply our hearts unto wisdom.
8. Dost thou love life? Then do not squander time; for that is the stuff life is made of.
9. Mend your speech a little,
Lest it may mar your fortunes.
10. O what a tangled web we weave,
When first we practice to deceive!

Exercise 106

Use each of the following Conjunctions in a sentence:

for since although because unless

To the Teacher. If further drill in the recognition of conjunctions is needed, Exercises 80 and 84 will be found suitable.

89. Interjections. Examine the use of the italicized words:

Ouch! I cut myself.

Bravo! that was well done.

You observe that "Ouch!" and "Bravo!" form no part of the accompanying sentences, but are outcries caused by sudden feeling.

A word used as an expression of sudden or strong feeling, but not forming part of a sentence, is called an **Interjection**.

Definition. An interjection is a word used to express sudden or strong feeling.

Punctuation. An interjection should be followed by an exclamation point (!).

Exercise 107

Make a list of the Interjections in the following sentences:

1. Alas! she is ill.
2. Ah! there she comes.

3. Lo! the room is empty.
4. Bosh! I don't believe it.
5. Oh! I have spilled my ink.
6. Tut, tut! that is not true.
7. Fie! a soldier, and afraid!
8. Pshaw! it has begun to rain.
9. The soldiers are coming. Hurrah!
10. Hark! was there ever so merry a note?

Exercise 108

Write five sentences of your own containing Interjections.

Exercise 109

(REVIEW)

Tell the part of speech of each word in the following sentences:

MODEL FOR WRITTEN EXERCISE:

N. | Pro. | Adj. | V. | Adv. | Prep. | Conj. | Int.

1. Procrastination is the thief of time.
2. Custom reconciles us to everything.
3. The march of the human mind is slow.
4. Patience is a necessary ingredient of genius.
5. Earth with her thousand voices praises God.
6. How blessings brighten as they take their flight.
7. Assassination has never changed the history of the world.
8. Fine manners need the support of fine manners in others.
9. Honor and shame from no condition rise;
Act well your part, there all the honor lies.

10. When sorrows come, they come not single spies,
But in battalions.

90. Caution. It must not be supposed that the same word is always used as the same part of speech. Examine, for instance, the use of "iron" in the following sentences:

- (a) *Iron* is heavy.
- (b) An *iron* kettle hung on the crane.
- (c) Laundresses *iron* clothes.
- (d) An *iron*-bound bucket hung in the well.

In (a) "iron" is a noun; in (b) it is an adjective; in (c), a verb; in (d) it is used as an adverb. It is clear, therefore, that the use of a word may vary, requiring us to classify it sometimes as one part of speech, sometimes as another.¹

Exercise 110

Tell to what part of speech each word in italics belongs, according to its use in the sentence:

I

1. (a) The sun shines on *rich* and *poor* alike. (b) He is a *rich* man, but a *poor* scholar.

¹The old notion that the classification of a word depends on its inherent nature rather than on its use in a given sentence, and that "once an adverb always an adverb," is rejected by all modern authorities, as may be seen by consulting any modern unabridged dictionary.

The Joint Committee on Grammatical Nomenclature says: "It is recommended that words be never dealt with as isolated units, but always in sentences. Many are, in fact, indeterminate when standing alone. Thus the word 'enough,' so standing, does not show whether it is adjective, or adverb, or substantive. It cannot be said that 'enough,' as a *word*, is any of these things; but a given 'enough' in a sentence quite clearly shows its character."—*Report*, p. 13.

2. (a) *Farewell!* (b) *Adieu!* (c) Where thou art gone *adieux* and *farewells* are a sound unknown.

3. (a) One swallow does not make a *summer*. (b) This is a *summer* hotel.

4. (a) I am *very* glad to see you. (b) You are the *very* man I was looking for. (c) "*Very*" is a common word.

5. I was about to send *for* you, *for* I have something to show you.

6. (a) Farmers *till* the soil. (b) Look in the *till*. (c) Stay *till* the bell rings. (d) Stay *till* the next train.

7. (a) Do not lose a *second*. (b) I *second* your motion. (c) She won *second* prize. (d) You come *second*.

8. (a) We walked *about*. (b) What did you talk *about*? (c) We talked *about* golf. (d) *About* a dozen girls were there.

9. (a) *All* men are mortal. (b) He staked his *all* on the turn of a card. (c) *All* agreed with me. (d) That is *all* right.

10. (a) Take *either* road. (b) He must *either* work or starve. (c) Ask *either* of them.

II

11. (a) He ran *fast*. (b) He was a *fast* runner. (c) They *fast* twice in a week. (d) This *fast* lasted forty days.

12. (a) I *like* him. (b) I shall not look upon his *like* again. (c) He looks *like* his grandfather. (d) He talks *like* his mother. (e) *Like* causes produce *like* results. (f) *Like* produces *like*.

13. (a) We want *more* men. (b) Fear no *more* the heat of the sun.

14. (a) He laughs too *much*. (b) *Much* learning hath made you mad. (c) She made *much* of him.

15. (a) It was his *only* chance. (b) He went *only* to the corner. (c) "*Only*" should come next to the expression that it modifies.

16. (a) Turn *over* a new leaf. (b) We came *over* the mountain. (c) We must have walked *over* six miles.

17. (a) *Since* that time I have not seen her. (b) *Since* it is raining, we will not go. (c) I have not seen her *since*.

18. (a) The house *still* stands. (b) All is *still*. (c) A *still* small voice. (d) Alcohol is made in a *still*. (e) With his name the mothers *still* their babes.

19. (a) *That* bird is a thrush. (b) I thought *that* it was a robin. (c) A city *that* is set on a hill cannot be hid. (d) *That* you have wronged me doth appear in this. (e) *That* is what I meant.

20. (a) We read for a *while*. (b) We read *while* they played tennis. (c) They *while* away the time with books and games.

Exercise 111

1. Use each of the following words first as a Noun, then as a Verb:

bark comb guide pen talk

2. Use each of the following words first as a Noun, then as an Adjective:

autumn cloth dinner silver tin

3. Use each of the following words first as an Adjective, then as a Verb:

clean left lower smooth thin

4. Use each of the following words first as a Noun, then as an Adjective, then as a Verb:

calm light roast sound spring

5. *Use each of the following words first as an Adjective, then as an Adverb, then as a Verb:*

better

long

6. *Use each of the following words first as an Adverb, then as a Preposition:*

above

behind

down

on

up

7. *Use each of the following words first as an Adverb, then as a Preposition, then as a Conjunction:*

after

before

91. Summary of the Parts of Speech. The classes of words described in this chapter comprise all the words of our language. They may be summarized as follows:

Nouns. Words used as names.

Pronouns. Words used instead of nouns.

Adjectives. Words used to modify nouns or pronouns.

Adverbs. Words used to modify verbs, adjectives or other adverbs.

Verbs. Words used to assert.

Prepositions. Words used to show the relation between a substantive and some other word.

Conjunctions. Words used to connect words or groups of words.

Interjections. Words used to express sudden or strong feeling.

Substantive is a common term for a noun, a pronoun, and any other word used to denote something about which the speaker is thinking (27).

Exercise 112

(REVIEW)

Classify the parts of speech in the following sentences:

MODEL FOR WRITTEN EXERCISE:

N. | Pro. | Adj. | V. | Adv. | Prep. | Conj. | Int.

I.

1. Strike, in the name of Freedom!
2. Be just before you are generous.
3. Hats off! the flag is passing by.
4. Be silent when others are speaking.
5. A bad beginning makes a bad ending.
6. Health and cheerfulness make beauty.
7. A clear conscience is a coat of mail.
8. Much tongue and much judgment seldom go together.
9. The setting of a great hope is like the setting of the sun.
10. He who overlooks one crime invites the commission of another.

II.

11. A drop of honey catches more flies than a hog's head of vinegar.
12. He that ruleth his spirit is better than he that taketh a city.
13. Eat at your own table as you would eat at the table of a king.

14. An intemperate, disorderly youth will bring to old age a feeble and worn-out body.

15. A bitter jest, when it comes too near the truth, leaves a sharp sting behind it.

16. Glad did he live, and gladly die,
And he laid him down with a will.

17. O Solitude! where are the charms
That sages have seen in thy face?

18. And men may rise on stepping-stones
Of their dead selves to higher things.

19. How far that little candle throws his beams!
So shines a good deed in this naughty world!

20. Night drew her sable curtain down,
And pinned it with a star.

Exercise 113

(REVIEW)

Classify the parts of speech in the following sentences:

1. He who never relaxes into sportiveness is a wearisome companion; but beware of him who jests at everything.

2. Garments will fall to pieces, jewels and gold will lose something of their luster, but the fame that great poems acquire will last through all time.

3. Yet I doubt not through the ages one increasing purpose runs,
And the thoughts of men are widened with the process of the suns.

4. Good name in man or woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse, steals trash; 'tis something,
nothing;
'Twas mine, 'tis his, and has been slave to thou-
sands:
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.

5. How dear to this heart are the scenes of my childhood,
When fond recollection presents them to view!
The orchard, the meadow, the deep-tangled wild-
wood,
And every loved spot which my infancy knew:
The wide-spreading pond, and the mill which stood
by it,
The bridge, and the rock where the cataract fell;
The cot of my father, the dairy-house nigh it,
And e'en the rude bucket which hung in the well,
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket which hung in the well.

92. Verbals. Two important kinds of words are formed from verbs and retain some of the characteristics of verbs; but they differ from other verb-forms in being used as adjectives or nouns. They are called **Verbals**, and they are of two kinds: (1) adjective-verbals, called **Participles**; and (2) noun-verbals, called **Infinitives**. These words are forms of the verb and are described in detail in Part II; but they are so peculiar in their nature and frequent in their occurrence that they require brief preliminary description now.

93. Participles. Examine the italicized word in the following sentence:

The girl *reading* a book is my cousin.

In this sentence “reading” expresses action and has an object, “book”; but it is lacking in the power to assert. “The girl *reading* a book” is not a sentence (17). Therefore “reading” is not a verb, though it is formed from the verb *read* by adding “*ing*.” Its use is that of an adjective modifying “girl.”

A form of the verb that partakes of the nature of an adjective is called a **Participle**.

Definition. A participle is a form of the verb that partakes of the nature of an adjective.

The *distinguishing marks* of a participle are these: (1) it is derived from a verb; (2) it takes, or may take, the same complements and modifiers as the verb from which it is derived; (3) it is used as an adjective.

Participles are of two principal kinds:

1. The **Present Participle**, formed from the verb by adding “-*ing*”: as, “*Hearing* a noise, I went to the window.”

2. The **Past Participle**, usually formed from the verb by adding “ed,” “d,” “t,” “en,” or “n”: as, “The plant *called* nightshade is poisonous”; “*Hidden* by the leaves, the nest escaped notice.”

From simple participles are derived **Phrasal Participles**: as, “Florence. *having said* good-bye, turned to go.”

Exercise 114

Make a list of the Participles in the following sentences, and tell what they modify:

1. I saw a child sitting by the road and weeping.
2. I went up to her, distressed at her grief, and hoping I could help her.
3. Sweeping and eddying through the bridge rose the belated tide.
4. Peter the Hermit, dressed in a coarse robe, and bearing in his hand a crucifix, traveled through Italy and France, preaching.
5. Now morn, her rosy steps in the eastern clime
Advancing, sowed the earth with Orient pearl.
6. The world is too much with us; late and soon,
Getting and spending, we lay waste our powers.
7. Sudden a thought came like a full-blown rose,
Flushing his brow.
8. Morn,
Waked by the circling hours, with rosy hand
Unbarred the gates of light.
9. I have heard the mavis singing
Its love song to the morn;
I've seen the dewdrop clinging
To the rose just newly born.
10. By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

94. **Infinitives.** Examine the italicized words in the following sentence:

To *climb* } steep hills requires a slow pace.
Climbing }

Here “climb” and “climbing” are forms of the verb “climb,” and have a direct object, “hills”; but they are lacking in the power to assert. They are used to *name* an action, and therefore they partake of the nature of nouns.

A form of the verb that partakes of the nature of a noun is called an **Infinitive**.

Definition. An infinitive is a form of the verb that partakes of the nature of a noun.

The *distinguishing marks* of an infinitive are these: (1) it is derived from a verb; (2) it takes, or may take, the same complements and modifiers as the verb from which it is derived; (3) it is used as a noun.

Infinitives are of two principal kinds:

1. The **Root Infinitive**, so called because it is the same as the root, or simple form of the verb: as, “To *obey* is better than sacrifice”; “You need not *wait*.” It is often called simply the **Infinitive**.

2. The **Infinitive in -ing**, often called the **Gerund**:¹ as, “*Splitting* rails is hard work”; “The morning was spent in *writing* letters.”

¹ *Gerund* is the term recommended by the Joint Committee on Grammatical Nomenclature, July, 1913. When this term is used, the *Root Infinitive* is called simply the *Infinitive*.

The Root Infinitive is commonly, but not always, preceded by "to."

Sometimes this "to" forms with the infinitive an **adjective phrase** or an **adverbial phrase**: as, "*Water to drink*"; "*He came to see us*."

From simple infinitives are derived **Phrasal Infinitives**: as, "*I expect to be writing letters*."

Exercise 115

Make a list of the Infinitives and Gerunds in the following sentences, and tell of each whether it is used as subject, complement of the verb, or part of a modifying phrase:

1. To see is to believe.
2. Always take time to do your best.
3. Wounds made by words are hard to heal.
4. One can show his moral courage by daring to do right.
5. Censure is the tax a man pays to the public for being eminent.
6. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces.
7. Of all those arts in which the wise excel
Nature's chief masterpiece is writing well.
8. Truth from his lips prevailed with double sway
And fools who came to scoff remained to pray.
9. Unpracticed he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize,
More skilled to raise the wretched than to rise.

10. Why so pale and wan, fond lover?
 Prithee, why so pale?
 Will, when looking well can't move her,
 Looking ill prevail?
 Prithee, why so pale?

95. Caution. Not all words ending in “-ing” are participles or gerunds. Examine, for instance, the italicized words in the following sentences:

- (1) The child slept *during* all the noise.
 (2) *Nothing* daunted, he began again.
 (3) There is *something* in the wind.

In (1) the word ending in “-ing” is a preposition. In (2) it has the force of an adverb, modifying the participle “daunted.” In (3) it is a noun derived, not from a verb, but from the vague noun “thing.”

The italicized words in the following sentences are to be classed as *nouns*:

- (1) This constant *climbing* of steep hills takes my breath.
 (2) *Spelling* is harder for some persons than for others.

In (1) “climbing” is derived from a verb, and so far resembles a gerund; but it differs from a gerund in having completely lost its verbal force, for it is modified by adjectives instead of by adverbs, and instead of taking a direct object like the verb from which it is derived, it is followed by a prepositional phrase.

In (2) “spelling” is merely the name of something.

In “Good *spelling* is easier for some than for others,” “spelling” is a *noun*, because modified by an *adjective*, “good.”

In “*Spelling* long words is easier for some than for others,” “spelling” is a *gerund*, because it has a *direct object*, “words.”

Exercise 116

Tell the classification of each italicized word in the following sentences:

1. A boy came *sauntering* along.
2. I found her *reading* "Idyls of the King."
3. *Walking* briskly is good exercise.
4. His mother is opposed to his *playing* football.
5. *Feeling* one's way in the dark is slow work.
6. *Feeling* sure that he would come, I waited longer.
7. Unless the kettle *boiling* be,
 Filling the teapot spoils the tea.
8. He would do *nothing* to relieve the distress of his *starving* tenants.
9. Linnæus knelt beside the mountain gorses, *thanking* God for their beauty.
10. In the battle off Cape Vincent, Nelson gave orders for *boarding* the "San Josef," *exclaiming*, "Westminster Abbey, or victory!"

Exercise 117

(REVIEW)

Tell the part of speech of each word in the following sentences:

1. If all the year were playing holidays,
 To sport would be as tedious as to work.
2. Imperial Cæsar, dead and turned to clay,
 Might stop a hole to keep the wind away.

3. Heaven's ebon vault
 Studded with stars unutterably bright,
 Through which¹ the moon's unclouded grandeur rolls,
 Seems like² a canopy which love has spread
 To curtain her sleeping world.
4. I walk unseen
 On the dry smooth-shaven green,
 To behold the wandering moon
 Riding near her highest noon,
 Like one that had been led astray
 Through the heaven's wide pathless way:
 And oft, as if her head she bowed,
 Stooping through a fleecy cloud.
5. There was a jolly miller once,
 Lived on the river Dee;
 He worked and sang from morn till night,
 No lark more blithe than he.
 And this the burden of his song
 Forever used to be,—
 I care for nobody, no, not I,
 For nobody cares for me.

¹Pronoun, antecedent "vault."

²Adjective, subjective complement: "Heaven's vault seems like [to]."

CHAPTER II

OF INFLECTION, DERIVATION, AND COMPOUND WORDS

Before proceeding with the detailed study of the parts of speech, we must learn to distinguish those changes in the form of a word that are made by **Inflection**, **Derivation**, and the formation of **Compound Words**.

96. Inflection. Examine the following groups of words:

Noun	Pronoun	Adjective	Verb
man	he	sweet	sing
man's	his	sweeter	sings
men	him	sweetest	sang

In each of these groups we recognize the same word under different forms. These variations in form denote slight modifications in the meaning and use of the word, but the noun remains a noun, the verb a verb. Moreover, most other words of the same class, as "boy," "they," "sick," "hear," undergo similar alterations in form.

A change in the form of a word to show a slight change in its meaning or use is called **Inflection**.

Definition. Inflection is a change in the form of a word to show a change in its meaning or use.

Exercise 118

Mention as many Inflections as you can of the following words:

child heavy they teeth do

97. Derivation. Compare the following words:

true
truly
truth
truthful
untruth
untruthfulness

Here we have six words different in meaning and use. Some belong to one part of speech, others to another. But the last five words are clearly formed from the first by attaching a **Prefix** ("un-") or a **Suffix** ("-ly," "-th," "-ful," "-ness"), or both.

The formation of a word from another word by attaching a prefix or a suffix, or by changing a vowel, is called **Derivation**. The new word is called a **Derivative**.

Definition. A derivative is a word formed from another word or root by attaching a prefix or a suffix, or by changing a vowel.

Examples of derivation by change of vowel are: bless, *bliss*; feed, *food*; gild, *gold*; heat, *hot*; pride, *proud*; raise, *rise*; tale, *tell*.

Exercise 119

Mention Derivatives formed from the following words:

child friend give man wise

98. Compound Words. Examine the following words:

black
board
blackboard

Here we have three different words, entirely distinct in meaning and use; but the last is formed by combining the first two.

A new word formed by combining two words is called a **Compound** word.

Definition. A compound word is a word formed by combining two or more words.

The parts of a compound word are often connected with a hyphen: as, "half-penny," "son-in-law." Whether to use the hyphen or not cannot be decided by rule. It is for the most part a question of usage, which must be learned from observation or from the dictionary.

Exercise 120

Make a list of five Compound Words, determining from a dictionary how they should be written.

CHAPTER III

OF NOUNS

A Noun is a word used as a name (80).

I. CLASSIFICATION

99. **Different Kinds of Nouns.** Examine the names in the following sentence:

The *crew* of the *battleship Maine* were under perfect *discipline*.

“Battleship” and “Maine” both name the same object, but in different ways. “Battleship” is the name of any one of a class of ships resembling one another in structure and purpose; “Maine” is the name of a particular battleship. “Crew” is the name of a body of men considered collectively. “Discipline” is the name of a condition.

100. Proper Nouns. The noun “Maine,” in our illustrative sentence, is the name of a particular battleship.

A noun used as the name of some particular object, to distinguish that object from others of its kind, is called a **Proper Noun**.

Definition. A proper noun is the name of a particular person or thing.

Other examples of proper nouns are:

Lincoln Monday Nashville Oregon Mike's Peak

Proper nouns, when written, always begin with capital letters; so also do many words derived from them: as, America, American, Americanism.

101. Common Nouns. The noun "battleship" is a name common to all ships of the same class.

A noun that is common or applicable to all objects of the same class is called a **Common Noun**.

Definition. A common noun is a name common to all things of the same kind.

Other examples of common nouns are:

city day man mountain state

Common nouns, when written, begin with small letters.

* The words *father*, *mother*, *uncle*, *aunt*, *cousin*, and others like them, are sometimes common nouns, and sometimes proper nouns. They are proper nouns when they are the customary names, or part of the customary names, *used in addressing* particular persons. Thus:

My *father* is calling me.

I am coming, *Father*.

I have an *uncle*.

I call him *Uncle* Henry.

My dear *cousin* Jennie (if the writer is accustomed to call her "Jennie").

My dear *Cousin* Jennie (if the writer is accustomed to call her "Cousin Jennie").

Exercise 121

Write two Proper Nouns suggested by each of the following Common Nouns:

city dog ocean river state

Exercise 122

Give the Common Nouns that are applicable to the following individual objects:

Donald England Friday Helen July

102. Collective Nouns. The common noun "crew" is applied to a body of men considered together.

A noun used as the name of a number of objects taken together is called a **Collective Noun**.

Definition. A collective noun is the name of a number of objects taken together.

Other examples of collective nouns are:

army (a collection of soldiers)

fleet (a collection of vessels)

herd (a collection of animals)

Exercise 123

What objects are grouped together by the following Collective Nouns?

audience flock squadron swarm team

Exercise 124

(REVIEW)

Write the Proper Nouns in Exercise 41 in one column, the Common Nouns in another column, and the Collective Nouns in a third.

II. GENDER

103. Gender Defined. Observe the distinction between the following nouns:

lion lioness

Both nouns name animals of the same class; but one is the name of the male animal, the other of the female. This distinction is indicated by the inflection “-ess.” The distinction between the objects themselves is called **Sex**. The distinction between their names is called **Gender**.

A word denoting a male object is in the **Masculine Gender**.

A word denoting a female object is in the **Feminine Gender**.

A word denoting an object that has no sex is in the **Neuter Gender** (Latin, "neither").

Definition. Gender is a classification of nouns and pronouns according to the sex of the objects for which they stand.

Definition. The masculine gender denotes a male object.

Definition. The feminine gender denotes a female object.

Definition. The neuter gender denotes an object that has no sex.

Words like "friend," "child," "thief," "bird," which apply without change to either male or female objects, are masculine or feminine according to the sex of the particular object spoken of.¹

104. Ways of Denoting Gender. Compare the following pairs of words:

Masculine

waiter

man-servant

brother

Feminine

waitress

maid-servant

sister

You observe from this that there are three ways of distinguishing gender:

¹ The old term, *Common Gender*, is not used by the best recent writers on English grammar.

1. By a Feminine Suffix, usually “-ess.” In the following list note the occasional changes in the body of the word:

Masculine	Feminine	Masculine	Feminine
abbot	abbess	host	hostess
actor	actress	hunter	huntress
administrator	administratrix	idolater	idolatress
adventurer	adventuress	Jew	Jewess
baron	baroness	lad	lass
benefactor	benefactress	lion	lioness
count	countess	marquis	marchioness
czar	czarina	master	mistress
deacon	deaconess	patron	patroness
duke	duchess	preceptor	preceptress
emperor	empress	prince	princess
enchanter	enchantress	prophet	prophetess
executor	executrix	shepherd	shepherdess
giant	giantess	sorcerer	sorceress
god	goddess	sultan	sultana
heir	heiress	tiger	tigress
hero	heroine	waiter	waitress

2. By a Compound Word Denoting Gender. The following are important examples:

Masculine	Feminine	Masculine	Feminine
bull-elephant	cow-elephant	he-goat	she-goat
cock-sparrow	hen-sparrow	man-servant	maid-servant
he-bear	she-bear		

3. By Separate Words. These are to be learned from conversation and reading. The following is a list of some that are often confounded or otherwise misused:

Masculine	Feminine	Masculine	Feminine
bachelor	spinster, maid	monk	nun
buck	doe	ram	ewe
bullock	heifer	stag	hind
drake	duck	wizard	witch
gander	goose		

Exercise 125

Write the Masculine Nouns in one column, the Feminine in another column, and the Neuter in a third.

DR. PRIMROSE AND THE FACE WASH

As we expected our landlord the next day, my wife went to make the venison pastry. Moses sat reading, while I taught the little ones. My daughters seemed equally busy with the rest; and I observed them for a good while cooking something over the fire. I at first supposed they were assisting their mother, but little Dick informed me, in a whisper, that they were making a wash for the face. Washes of all kinds I had a natural antipathy to, for I knew that, instead of mending the complexion, they spoil it. I therefore approached my chair by sly degrees to the fire, and grasping the poker, as if it wanted mending, seemingly by accident overturned the whole composition, and it was too late to begin another.—*Goldsmith*: "The Vicar of Wakefield."

Exercise 126¹

1. *Write the Feminine word corresponding to:*

abbot bachelor buck count duke sultan monk stag
actor bullock czar drake hero marquis ram tiger

¹To the Teacher. (1) and (2) should be used as a dictation exercise. Other words may be added from the foregoing lists at discretion.

2. *Write the Masculine word corresponding to:*

doe duck ewe goose heifer hind spinster witch

3. *Write sentences illustrating the correct use of such of the foregoing words as the teacher may select, consulting a dictionary for their meaning.*

III. NUMBER

105. **Number Defined.** Examine the difference between the words in the following pairs:

book	fox	ox	man
books	foxes	oxen	men

The first word of each pair suggests a single object; the second word suggests more than one. In the first three pairs the difference in meaning is brought about by the addition of a suffix; in the last, by an internal change in the word.

The form of a word that denotes one object is called the **Singular Number**.

The form of a word that denotes more than one object is called the **Plural Number**.

Definition. The singular number is the form of a word that denotes one object.

Definition. The plural number is the form of a word that denotes more than one object.

Number has an important influence on pronouns (136), verbs (189), and the adjectives "this" and "that" (156). For example, we say:

This bell was ringing, but it has stopped

These bells were ringing, but they have stopped.

106. Formation of the Plural. Most nouns form the plural by adding "s" to the singular: as, book, books. The following variations from this regular rule are important:

1. "-es." When the singular ends in a sound that does not unite with "s" alone, "es" is added, forming an additional syllable: as, fox, foxes.

2. **Plural of Nouns Ending in "o."** If the final "o" is preceded by a vowel, the plural is formed regularly, *i.e.*, by adding "s": as, cameo, cameos. If the final "o" is preceded by a consonant, the tendency of modern usage is to form the plural by adding "es": as, hero, heroes; potato, potatoes. The following common words, however, still form the plural by adding "s" alone.

banjo ♯	chromo	halo ♯	octavo	solo ♯
burro	contralto	junto	piano ♯	stiletto ♯
canto	duodecimo	lasso	proviso	torso
casino ♯	dynamo ♯	memento	quarto	tyro

3. **Plural of Nouns Ending in "y."** If the "y" is preceded by a vowel, the plural is regular: as, valley, valleys.

If the "y" is preceded by a consonant, "y" is changed to "i" and "es" is added to form the plural: as, lady, ladies; city, cities.

4. **Plural of Nouns Ending in "f."** The following nouns ending with the sound of "f" change "f" or "fe" to "v" and add "es":

beef	elf	knife	life	self	shelf	wife
calf	half	leaf	loaf	sheaf	thief	wolf

5. **Survivals of Ancient Plurals.** In Old English there were other ways of forming the plural, traces of which survive:

(1) **Plurals in “-en.”** These were once in very common use. The only surviving examples are: *oxen*, *brethren*, *children*. *Kine* (cows) is used in poetry.

(2) **Plurals by Inward Change.** Of this method the surviving examples are: foot, *feet*; tooth, *teeth*; goose, *geese*; louse, *lice*; man, *men*; mouse, *mice*; woman, *women*.

6. **Plural of Proper Nouns.** Proper nouns, when made plural, are not changed internally: as, Henry, Henrys; Nero, Neros.

Proper names preceded by titles, as “Mr. Smith,” “Miss Smith,” “Colonel Smith,” are treated in two different ways. We say “the Mr. Smiths,” “the Mrs. Smiths,” “the Miss Smiths,” “the Colonel Smiths”; but we also say “the Messrs. Smith,” “the Misses Smith,” and “the Colonels Smith.”

7. **Plural of Compound Nouns.** Most compound nouns form the plural by adding the proper sign of the plural to the fundamental part of the word, *i.e.*, to the part which is described by the rest of the phrase: as, ox-cart, ox-carts; court-martial, courts-martial; aide-de-camp, aides-de-camp. When no single word is fundamental, as in “forget-me-not,” the sign of the plural is put at the end: as, forget-me-nots. Words like “spoonful,” the compound nature of which has been almost forgotten, also take the sign of the plural at the end: as, spoonfuls, cupfuls. “Man-servant,” “woman-servant,” and “knight-templar” often add the plural sign to both words: as, men-servants.

Caution. “Brahman,” “Mussulman,” “Ottoman,” and “talisman” are not compounds of “man.” They resemble “German” and “Norman,” and form the plural by adding “s”: as, Mussulmans, talismans.

8. **Letters, Figures, and other Symbols** are made plural by adding an apostrophe and "s" ('s): as, "There are more *e's* than *a's* in this word;" "Dot your *i's* and cross your *t's*."

9. **Unchanged Plurals.** Some names of animals are the same in both singular and plural. The important examples are: cod, deer, grouse, sheep, salmon, swine, trout.

Some nouns of number and measure may be used in a plural sense without change of form. Important examples are: "Two *brace* of ducks"; "She bought three *dozen*"; "His years are four *score*"; "Ten *head* of cattle"; "Two *hundredweight* of iron"; "Three *pair* of horses"; "Twelve *yoke* of oxen." In these expressions the plural meaning is sufficiently indicated by the preceding numeral.

Exercise 127

(Dictation Exercise)

Write the Plural of the following nouns:

(1) Deer, trout, grouse.

(2) Apple, peach, rose, box, bush, grass.

(3) Ox, child, tooth, goose, mouse, woman.

(4) Mary, George, Harry, Miss Clark, Mr. Brown, Dr. Young.

(5) German, Dutchman, Frenchman, Brahman, Mormon. Mussulman, Ottoman, talisman.

(6) Ally, chimney, fairy, baby, mystery, turkey, body, journey.

(7) Chief, calf, dwarf, fife, elf, grief, gulf, half, hoof, knife, leaf, loaf, roof, sheaf, shelf, strife, thief, wife, wolf.

(8) Buffalo, echo, canto, volcano, portfolio, banjo, dynamo, solo, memento, mosquito, bamboo, negro, hero, chromo.

(9) Man-of-war, goose-quill, spoonful, commander-in-chief, major-general, man-servant.

(10) Court-yard, court-martial, father-in-law, step-son, forget-me-not, bill-of-fare, looker-on, knight-errant.

107. Two Plurals. We say "There are big *fish* in the lake," using fish in a plural, collective sense; and we also speak of "The story of the three *fishes*," having in mind a story about three separate fishes. From this it appears that some nouns have two plurals, which differ in meaning. The following is a list:

Singular.**Plural.**

brother	brothers (by birth), brethren (of a society).
cloth	cloths (of different kinds), clothes (garments).
die	dies (for coining or stamping), dice (for play).
fish	fishes (separate objects), fish (collective).
genius	geniuses (persons of great ability), genii (spirits).
index	indexes (in books), indices (in algebra).
penny	pennies (separate coins), pence (sum of money).
shot	shots (discharges), shot (balls).

Exercise 128

Distinguish in meaning between:

1. How many shot (shots) did you count?
2. The story tells of two genii (geniuses).
3. He gave the beggar six pennies (pence).
4. He showed me some new cloths (clothes).
5. I have two handfuls (hands full) of gold dust.
6. He was always kind to his brothers (brethren).
7. Two dice (dies) were found in the prisoner's pockets.
8. He carried two pailfuls (pails full) of water up the hill.
9. There are serious errors in the indexes (indices) in this new algebra.
10. These fish (fishes) are good to eat.

108. Foreign Plurals. Some nouns of foreign origin have peculiar foreign plurals. In the following list of such nouns, when two plural forms are given for the same noun, the English plural is preferable:

Singular	Plural	Singular	Plural
alumna (feminine)	alumnæ	formula	{ formulas formulæ
alumnus (masculine)	alumni	genius	{ geniuses (persons) of great ability) genii (spirits)
analysis	analyses	genus ("class")	genera
animalculum	animalcula	hypothesis	hypotheses
antithesis	antitheses	memorandum	{ memorandums memoranda
bacterium	bacteria	oasis	oases
bandit	{ bandits banditti	parenthesis	parentheses
beau	{ beaus beaux	phenomenon	phenomena
cherub	{ cherubs cherubim	seraph	{ seraphs seraphim
crisis	crises	stratum	strata
curriculum	curricula	tableau	tableaux
datum	data	thesis	theses

Exercise 129

(Dictation Exercise)

1. Write the Plural of:

- | | | |
|----------------|-----------------|------------------|
| (1) alumna | (8) datum | (15) parenthesis |
| (2) analysis | (9) formula | (16) phenomenon |
| (3) bandit | (10) genius | (17) seraph |
| (4) beau | (11) genus | (18) stratum |
| (5) cherub | (12) hypothesis | (19) synopsis |
| (6) crisis | (13) oasis | (20) tableau |
| (7) curriculum | (14) nebula | (21) thesis |

2. Write the Singular of:

- | | | |
|---------------|---------------|------------------|
| (1) alumni | (5) data | (9) strata |
| (2) bacteria | (6) genera | (10) theses |
| (3) cherubim | (7) oases | (11)umnæ |
| (4) curricula | (8) phenomena | (12) parentheses |

Exercise 130

Write sentences containing the Plural of the following words, first consulting a dictionary for their meaning:

- | | | |
|----------------|----------------|--------------------------------|
| (1) ally | (5) elf | (9) phenomenon |
| (2) canto | (6) genus | (10) solo |
| (3) crisis | (7) hypothesis | (11) talisman |
| (4) curriculum | (8) memento | (12) aide-de-camp ¹ |

109. Divided Usage. Some singular nouns look like plurals, e.g., *alms*; and some plural nouns are singular in sense, e.g., *measles*. In regard to such nouns custom is divided, treating them at one time as singulars and at another as plurals.

The following are generally treated as singular: *amends, gallows, news, the United States, mathematics, optics*, and other words in “-ics,” except *athletics*, which is generally plural.

The following are generally treated as plural: *ashes, assets, dregs, eaves, nuptials, oats, pincers, proceeds, riches, scissors, shears, suds, tongs, trousers, victuals, vitals*.

¹To the Teacher. This exercise may be extended at discretion by selecting additional words from the lists in Sections 106-108.

For further information on cases of doubtful usage a large dictionary must be consulted.

Exercise 131

Which of the italicized forms is preferable?

- (1) The dregs *was* (*were*) bitter.
- (2) The assets of the company *is* (*are*) \$223,000.
- (3) Please pour *this* (*these*) suds on the rose bed.
- (4) Where did you get *this* (*these*) scissors?
- (5) Why *was this* (*were these*) ashes dumped here?
- (6) In many schools athletics *is* (*are*) carried too far.
- (7) His riches *has* (*have*) taken to *itself* (*themselves*) wings.
- (8) Mathematics *is* (*are*) harder for some persons than for others.
- (9) The proceeds of the lecture *was* (*were*) given to the Orphan Asylum.
- (10) The United States had informed Spain of *its* (*their*) intention regarding Cuba.

Exercise 132

To the Teacher. In doing this exercise the fact that the number of verbs and pronouns has not yet been treated in this book will cause no difficulty to pupils who can speak English.

Write sentences illustrating the number of the following nouns:

news

oats

shears

tongs

trousers

IV. CASE

110. Case Defined. In the sentence "John has given Henry Annie's pencil," each of the four nouns

bears a peculiar relation to other words. Three of them are related to the verb: "John," as subject, "pencil," as direct object, "Henry," as indirect object. "Annie's" is related to "pencil" by showing ownership—a relation indicated by the suffix "'s."

The form or use of a noun or pronoun that shows its relation to other words is called **Case**.

A noun or pronoun used as the subject of a verb is said to be in the **Nominative Case**.

The form of a noun or pronoun that shows possession is called the **Possessive Case**.¹

A noun or pronoun used as the direct object of a verb is said to be in the **Objective Case**.

In Old English the relations of subject, direct object, indirect object, and ownership, were often indicated, as in Latin and Greek, by special *forms* of the noun, called **Cases**. After the Norman Conquest these forms fell into disuse, and nouns in modern English retain only one relic of them, namely, the **Possessive** (Annie's). With the single exception of the "'s" denoting ownership or possession, the relation of a noun to the other parts of a sentence is now shown mainly by its position; and English nouns have only two forms, *i.e.*, the **Common** form, and the **Possessive** (or **Genitive**).

But though most of the *forms* have disappeared, the names of some of them have been retained to denote *uses* which the forms used to show. For example, in the sentence "John has given Henry Annie's pencil," we still say "John" is in the **Nominative** case, referring to its use as subject of the verb; and we might well say that "Henry" is in the

¹ The Report of the Joint Committee on Grammatical Nomenclature recommends that *Genitive* be substituted for *Possessive*, because (1) the case has other uses than to denote possession, and (2) "Genitive" is the term used in other languages. This substitution can be easily made by teacher and pupil if the school authorities desire. See the next footnote.

Dative case, and "pencil" in the **Accusative**. But since the dative and accusative cases are now never distinct in form, English grammars have long merged them into one case called the **Objective**.

The English nominative and objective cases, being always alike in nouns, might easily be merged into one if it were not for the fact that in pronouns these cases have distinct forms: as, *I* help *him*, and *he* helps *me*.¹

The function of case forms may be well illustrated by reference to a line from Gray's "Elegy": "And all the air a solemn stillness holds." Critics cannot agree as to whether "air" or "stillness" is the subject of this sentence; that is, whether the poet meant that the air contained stillness or that stillness held fast the air. In Latin or Greek there could be no doubt, because the form of the words would show which was subject and which object.

Definition. Case is the form or use of a noun or pronoun that shows its relation to other words.

Definition. The nominative case of a noun or pronoun is its form or use as the subject of a verb.

Definition. The possessive case of a noun or pronoun is the form used to denote possession.

¹The Report of the Joint Committee on Grammatical Nomenclature suggests that Common and Genitive be the only terms used for *case-forms* in English nouns; but for pronouns it suggests that the only case-forms recognized be the **Nominative** and **Accusative-Dative**. "His," "her," "its," "my," "whose," and other similar forms, are all to be called **Possessive Pronouns** or **Possessive Adjectives**. For *case-uses*, both nouns and pronouns, the Report recommends the terms **Nominative**, **Accusative**, **Dative** and **Genitive**.

How far this proposed nomenclature will be acceptable to our schools instead of the traditional **Nominative**, **Possessive**, and **Objective** is uncertain; therefore, for the present, it seems best to adhere to the terms familiar to all English grammarians, with the possible and easy exception of *genitive* for *possessive*.

The author cordially approves the following "two recommendations" of the Joint Committee ("Report," p. 14):

"First. That attention be directed, in the ordinary class-room work of analysis, upon the *function* of a given noun or pronoun in the sentence rather than upon its case-form.

"Second. That the names used for case-functions in English work be: *nominative*, *accusative*, *dative*, *genitive*."

These two recommendations can be easily adopted by users of this book by substituting for **Objective** the terms **Accusative** or **Dative**, as the case may be.

Definition. The objective case of a noun or pronoun is its form or use as the direct object of a verb.¹

Exercise 133

Tell the Case of each noun in Exercise 17.

111. Form of the Possessive Case. In the *singular* number the possessive case of nouns is formed, as a rule, by adding an apostrophe and "s" ('s): as, "The *boy's* coat."

Often the pronunciation of the added "s" forms a new syllable. If this additional syllable makes an unpleasant sound, the "s" is omitted, but the apostrophe is retained: as, "For *goodness'* sake." If the "s" is sounded, it is always written; and if it is written, it should be pronounced in reading. The putting in or the leaving out of the "s" in such cases is chiefly a matter of taste. Whenever there is doubt it is well to add the "s": as, "*Horace's* odes," "*Charles's* ball," "*Dickens's* 'David Copperfield.'" "

In the *plural* number, when the plural already ends in "s," the possessive case is formed by adding an apostrophe alone ('): as, "*Boys'* shoes."

The plural possessive of those few nouns whose plural does not end in "s" is formed, as in the singular number, by adding an apostrophe and "s" ('s): as, "*Men's* shoes."

The possessive case of compound nouns and expressions used as compound nouns is formed by adding the proper sign of the possessive to the end of the compound: as, "That is my *sister-in-law's* pony"; "This is the *Prince of Wales's* palace."

¹Other uses of the Objective Case will be treated later.

When two or more persons possess a thing in common, the sign of the possessive is attached to the last name only: as, "John and Mary's home."

Separate ownership is indicated by adding the sign of the possessive to each name: as, "Alice's and Jessie's dresses."

In forming the possessive of "anybody else" and "who else" usage is somewhat divided and inconsistent. The weight of good usage seems to incline to "anybody else's"; but, on the other hand, we usually say "whose else."

Exercise 134

Write opposite each other the Possessive Case, singular and plural, of the following nouns:

- | | | | |
|---------|----------|--------------|-----------|
| 1. King | 6. Mouse | 11. Monkey | 16. Deer |
| 2. Dog | 7. Actor | 12. Prince | 17. Goose |
| 3. Day | 8. Eagle | 13. Princess | 18. Man |
| 4. Wolf | 9. Horse | 14. Wife | 19. Ox |
| 5. Fox | 10. Lady | 15. Child | 20. Woman |

Exercise 135

Use the Possessive Case, singular and plural, of the following nouns, in sentences of your own:

- | | | | | |
|---------|-----------|----------|------------|----------|
| 1. Calf | 2. Farmer | 3. Fairy | 4. Witness | 5. Thief |
|---------|-----------|----------|------------|----------|

Exercise 136

Write the Possessive Case of:

- | | |
|------------------------|----------------------|
| 1. James | 6. Harper & Brothers |
| 2. Dickens | 7. His sister Mary |
| 3. Newson & Co. | 8. Charles |
| 4. Father-in-law | 9. Man-of-war |
| 5. Frederick the Great | 10. Henry the Eighth |

112. Declension. We are now prepared to draw up a scheme of the inflection of any English noun for number and case: thus,

	Singular	Plural	Singular	Plural
<i>Nom.—Obj.:</i>	man	men	dog	dogs
<i>Possessive:</i>	man's	men's	dog's	dogs'

The inflection of words for number and case, arranged in order, is called **Declension**.

When we give the declension of a word we are said to **Decline** it.

Definition. Declension is the orderly arrangement of the inflection of words for number and case.

Exercise 137

*Decline the following nouns:*¹

calf	deer	Henry	lady	mouse
child	fox	James	monkey	ox

V. CONSTRUCTION

113. Construction Defined. In the study of sentences, the most important question about a noun, or any other part of speech, is its relation to the other words of the sentence, *i.e.*, its use or function in the sentence.

The relation of a word to the rest of the sentence is called its **Construction** (Latin, "putting together").

¹**To the Teacher.** Since the only difficulty in declining nouns lies in the writing of the possessive case, the declension of nouns should always be a written exercise.

Definition. The construction of a word is its relation to the rest of the sentence.

114. Uses of the Nominative Case. A noun is in the *nominative* case when it is used in any of the following constructions:

1. *Subject*: The *day* is past and gone.
2. *Predicate noun (Subjective complement)*: To-morrow is the appointed *day*.
3. *Vocative (Address)*: Come, *day*, and chase the shadows of the night.
4. *Exclamation*: O happy *day*! The battle's won.
5. *Nominative absolute (223)*: *Day* breaking in the east, we started.

115. Uses of the Objective Case. A noun is in the objective case when it is used in any of the following constructions:

1. *Direct object*: I've lost a *day*.
2. *Objective complement*: God called the light *day*.
3. *With a preposition*: Rome was not built in a *day*.
4. *Adverbial*: We waited a *day*.
5. *Indirect object*: Give every *day* its task. (**Dative Case.**)
6. *Secondary object (53)*: Mother taught me the *days* and months.
7. *Retained object (188)*: He was given a *day* to think it over.
8. *Subject of infinitive (230)*: I believed the *day* to be favorable.
9. *Predicate noun after an infinitive*: I know this to be the appointed *day*.

Exercise 138

Analyze the following sentences so as to show the Construction and Case of each noun:

MODELS. See Pages 62-64, 69, 83-85, and 87.

1. Habit is second nature.
2. Every day brings its work.
3. Have two strings to your bow.
4. Example is better than precept.
5. Modesty is the beauty of women.
6. Immodest words admit of no defense.
7. God tempers the wind to the shorn lamb.
8. Hunger drives the wolf from the woods.
9. In every country the sun riseth in the morning.
10. In the mouth of a bad dog falls often a good bone.

Exercise 139

Make a list of the nouns in the following sentences, and tell the Construction and Case of each noun:

1. In each duty lies a beauty,
 If your eyes you do not shut,
 Just as surely and securely,
 As a kernel in a nut.
2. Constant sunshine, howe'er welcome,
 Ne'er would ripen fruit or flower;
Giant oaks owe half their greatness
 To the scathing tempest's power.

3. O columbine! open your folded wrapper,
Where two twin turtle-doves dwell.
O cuckoo-pint! toll me the purple clapper
That hangs in your clear green bell.
4. The star-buds blossom in the night,
And love the moon's calm, tender light;
But daisies bloom out in the day,
And watch the strong sun on his way.

5. When Washington declined a military escort on the occasion of his inauguration (1789), he said, "I require no guard but the affections of the people."

Exercise 140

(REVIEW)

Tell the Construction of each noun in Exercise 13.

Exercise 141

Write ten sentences illustrating ten ways in which nouns may be used. (It is not necessary to use the same noun.)

116. Uses of the Possessive Case. The *possessive* case is used to denote two relations:

1. *Possession:* John's cap is gray.
2. *Connection:* One day's march brought them to the sea.

117. Possessive vs. Preposition. It is sometimes a question whether to use the possessive case or a phrase beginning with "of," *i.e.*, whether to say

"*Arnold's treason*" or "*the treason of Arnold*." The tendency of the best modern usage is to confine the possessive case to nouns denoting living beings, and with them to use it only in instances of *actual or imagined possession*: as, "Arnold's sword," "the treason of Arnold." Yet some short phrases, like "a week's wages," "a day's march," "a dollar's worth," "at death's door," "for pity's sake," are supported by the best usage.

With pronouns still greater latitude is allowed. No one hesitates to write "on our account," "in my absence," "to their credit," "for my sake," "in his defense."

The possessive case and a phrase introduced by "of" are not always exact equivalents. For instance, "John's story" means a story told by John; but a "story of John" means a story about John.

Exercise 142

Use one of the nouns in each of the following pairs in the Possessive Case, or use the preposition "of" with it. Give the reason for your choice :

1. Witness, testimony.

MODEL. "Testimony of the witness," because the witness is not thought of as possessing the testimony.

2. Horse, hoof.

7. Paris, siege.

3. Delmonico, restaurant.

8. Book, cover.

4. Charles the Second, reign.

9. Princess, evening gowns.

5. Henry the Eighth, wives.

10. Spain, navy.

6. Teacher, advice.

11. Napoleon, banishment.

- | | |
|----------------------------|---------------------------|
| 12. Napoleon, camp-chest. | 17. Cat, claws. |
| 13. Demosthenes, orations. | 18. Enemy, repulse. |
| 14. Webster, orations. | 19. Major André, capture. |
| 15. Gunpowder, invention. | 20. Mountain, top. |
| 16. General, horse. | 21. Summer, end. |

Exercise 143

Distinguish in meaning between the following:

1. Mother's love. Love of mother.
2. A sister's care. Care of a sister.
3. Ethel's drawing. A drawing of Ethel.
4. Charles and Harry's toys. Charles's and Harry's toys.
5. Admiral Dewey's reception. The reception of Admiral Dewey.

118. Double Possessive. The sentence, "Let me tell you a story of Doctor Brown's," contains a *double possessive* ("of Doctor Brown's"), in which we use both the possessive case, after the manner of Old English, and the preposition "of," after the manner of Norman-French. Though this double possessive cannot be logically justified, it is nevertheless recognized by the best writers as good English. Moreover, it is often convenient; as when it enables us to distinguish between "a story of Doctor Brown" and "a story of Doctor Brown's." Other examples are:

That boy *of yours*.

A friend *of my brother's*.

O speak good of the Lord, all ye works *of his*.

119. Case in Apposition. Nouns in apposition are said to be in the same case. But when the nouns are in the possessive, the sign of possession is usually attached only to one of them: as, "Jack the Giant Killer's boots." (III).

120. Substitutes for Nouns. Words or groups of words that are not commonly classed as nouns are often used in the constructions of nouns, as follows:

- (1) *Pronoun:* I see *him*.
- (2) *Adjective:* I did my *best*.
- (3) *Adverb:* *Now* is the accepted time.
- (4) *Phrase:* "*Ay, ay, sirl*" burst from a thousand throats.
- (5) *Clause:* *What you want* is not here.
- (6) *Infinitive:* *To delay* is fatal.

121. How to Parse Nouns. When we describe a word as it stands in a sentence, we are said to **Parse** it. To parse a word we must give a description of its class, form, and use.

To parse a noun completely we must give its:

- (1) Class.
- (2) Number.
- (3) Gender.
- (4) Case.
- (5) Construction.

Of these, *number* and *construction* are by far the most important.¹

¹**To the Teacher.** The Report of the Joint Committee on Grammatical Nomenclature recommends (p. 13) that in the ordinary work

MODEL. Maud Muller on a summer's day
Raked the meadows sweet with hay.

1. *Maud Muller* is a proper noun, singular number, feminine gender, nominative case, subject of the verb "raked."

2. *Summer's* is a common noun, singular number, neuter gender, possessive case, modifying "day."

3. *Day* is a common noun, singular number, neuter gender, objective case, used with the preposition "on."

4. *Meadows* is a common noun, plural number, neuter gender, objective case, direct object of "raked."

5. *Hay* is a common noun, singular number, neuter gender, objective case, used with the preposition "with."

Exercise 144

Parse the Nouns in the following sentences:

I.

1. My sister is five years old.
2. Grumbling makes the loaf no larger.
3. Let us make these enemies friends.
4. The crowd gave the rescuer three cheers.
5. Words and feathers the wind carries away.
6. Help which is long on the road is no help.
7. Little troubles are great to little people.
8. Talking comes by nature; silence by wisdom.
9. The strength of a chain is its weakest link.
10. Kill not the goose that lays the golden eggs.

of sentence-analysis, the classification of nouns as *common*, *proper*, *collective*, *masculine*, *feminine*, and *neuter* be not dwelt on, lest grammar work become mechanical and wearying. In the following exercises the teacher should tell the pupils whether *complete* parsing is desired, or only *number*, *case*, and *construction*.

II.

11. A reckless boy gives his parents great anxiety.
12. The Constitution has made America a great **nation**.
13. One good mother is worth a hundred schoolmasters.
14. The High School boys made William captain of the team.
15. Merry is the feast-making till we come to the reckoning.
16. Patience is a flower that grows not in everyone's garden.
17. The farmer's wife brought berries to town three times a week.
18. Whether the pitcher strikes the stone or the stone the pitcher, it is bad for the pitcher.
19. His harp, his sole remaining joy,
Was carried by an orphan boy.
20. Listen, my children, and you shall hear
Of the midnight ride of Paul Revere.

Exercise 145

Parse the Nouns in the following selections:

1. The morn was fair, the skies were clear,
No breath came o'er the sea.
2. From the treetops sang the bluebird,
Sang the bluebird, the Owaissa.
3. Give me that man
That is not passion's slave, and I will wear him
In my heart's core; aye, in my heart of hearts.

4. About two hundred yards from the school a small brook crossed the road and ran through a thickly wooded glen, where it tumbled noisily over rocks till it entered a beautiful lake, known by its Indian name, Wononsco.

5. Times grew worse and worse with Rip Van Winkle as years of matrimony rolled on; a tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use.

Exercise 146¹

Parse the Nouns in the following selection:

A FAREWELL.

My fairest child, I have no song to give you;
No lark could pipe to skies so dull and gray;
Yet, ere we part, one lesson I can leave you
For every day.

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them, all day long;
And so make life, death, and that vast forever
One grand sweet song. —Charles Kingsley.

¹**To the Teacher.** Easy exercises in the parsing of nouns are to be found in the paragraphs of any reader or piece of literature; and such exercises should be used freely, partly to secure additional drill, and partly to show the pupil that grammar is not a detached study.

The passages in Exercises 146 and 147 show an unusual variety of noun constructions and present interesting exercises to bright or advanced pupils. For some pupils they may prove too hard. Tedium may be avoided by requiring pupils to give only the *number*, *case* and *construction* of each noun.

Exercise 147¹

(For Advanced Pupils)

*Parse the Nouns in the following selection:***EVENING IN PARADISE.**

Now came still Evening on, and Twilight gray
Had in her sober livery all things clad;
Silence accompanied; for beast and bird,
They to their grassy couch, these to their nests,
Were slunk, all but the wakeful nightingale;
She all night long her amorous descant sung:
Silence was pleased. Now glowed the firmament
With living sapphires; Hesperus, that led
The starry host, rode brightest, till the moon,
Rising in clouded majesty, at length
Apparent queen, unveiled her peerless light,
And o'er the dark her silver mantle threw;
When Adam thus to Eve: "Fair consort, the hour
Of night, and all things now retired to rest,
Mind us of like repose, since God hath set
Labor and rest, as day and night, to men
Successive; and the timely dew of sleep,
Now falling with soft slumberous weight, inclines
Our eyelids. Other creatures all day long
Rove idle, unemployed, and less need rest;
Man hath his daily work of body or mind
Appointed, which declares his dignity,
And the regard of Heaven on all his ways;
While other animals unactive range,
And of their doings God takes no account."

—Milton: "Paradise Lost."

¹ See footnote to preceding page.

CHAPTER IV

OF PRONOUNS

A **Pronoun** is a word used instead of a noun (81).

The **Antecedent** of a pronoun is the word or group of words for which it stands (81).

The antecedent of a pronoun is often not expressed.

Many pronouns have either a substantive or an adjective use. In their substantive use they are to be called *Pronouns*. In their adjective use they are to be called *Pronominal Adjectives*: as,

Pronoun: *This* is my hat.

Pronominal Adjective: *This* hat is mine.

The classification of *my*, *thy*, *our*, *your*, *his*, *her*, *its*, *their*, *whose* presents a difficulty. Historically, the first four are adjectives, the others genitive case-forms. In modern English, this distinction does not appear. Since many of these words always modify nouns, many grammarians call them **Possessive Adjectives**. But *his* and *whose* are often used substantively, and the related words *mine*, *thine*, *ours*, *yours*, *hers* and *theirs* are never adjectives in ordinary modern English. Therefore it seems equally appropriate to call them all **Pronouns**, in the possessive (or genitive) case. See Sections 110, footnote, and 133.

I. PERSONAL PRONOUNS

122. **Person**. In the sentence, "I, John, was in the isle Patmos," "John" names the *speaker*; in

“John, please come here,” “John” names the person *spoken to*; in “John has come,” “John” names the person *spoken of*.

The distinction between words as denoting the person speaking, spoken to, or spoken of, is called **Person**.

A noun or pronoun that denotes the person speaking is in the **First Person**.

A noun or pronoun that denotes the person or thing spoken to is in the **Second Person**.

A noun or pronoun that denotes a person or thing spoken of is in the **Third Person**.

Definition. Person is the distinction between words as denoting the person speaking, the person or thing spoken to, or the person or thing spoken of.

Nouns do not change in form to denote person; and most nouns are in the third person. The distinction of Person has importance only in connection with pronouns and verbs.

123. Personal Pronouns Defined. Examine the pronouns in the following sentence:

I have lost *my* pencil; please lend *me yours* till *you* need *it yourself*.

“I,” “my,” and “me,” stand for the person speaking, and cannot be used to refer to the person spoken to or spoken of. “You,” “yours,” and “yourself” stand only for the person spoken to. “It” is used only for a thing spoken of.

Pronouns that distinguish between the person speaking, the person spoken to, and the person or thing spoken of are called **Personal Pronouns**.

Definition. A personal pronoun is a pronoun that denotes the person speaking, the person spoken to, or the person or thing spoken of.

Personal pronouns are so called, not because they stand for persons, but because they mark grammatical person (122).

Exercise 148

Fill the following blanks with Personal Pronouns and tell what they stand for:

1. Barbara has lost — needle.
2. — was sewing with —
3. Perhaps — has fallen under — chair.
4. Let — all look under — chairs.
5. — has thread in —.

Exercise 149

Make a list of the Personal Pronouns in Exercises 22 and 36, and tell of each whether it is of the First, Second, or Third Person.

Exercise 150

Write ten sentences using at least ten of the following Personal Pronouns:

I	my	me	we	our
us	mine	her	you	your
he	she	it	they	ours
their	them	him	his	hers

124. Personal Pronouns of the First Person.
Fill the blanks with personal pronouns representing (1) a boy speaking, (2) a girl speaking, and note the differences, if there are any:

—— know Mary. Mary knows ——. Mary is —— cousin. The pen she is using is ——.

Fill each of the following blanks with a pronoun representing the speaker and some others:

—— love Carlo. Carlo loves ——. Carlo is —— dog. Yes, he is ——.

You observe that personal pronouns of the first person differ according to their number and case.

Tabulating the forms used in filling the blanks, we find that the personal pronoun of the first person is thus declined:

	<i>Singular</i>	<i>Plural</i>
<i>Nominative:</i> ¹	I	we
<i>Possessive:</i> ¹	my, mine	our, ours
<i>Objective:</i>	me	us

Some of these forms are really fragments of different words, and not true inflections. But they serve the same purpose as inflections.

"I" is always written as a capital letter.

The plural forms represent, not two or more speakers, but the speaker and others for whom he speaks. Sometimes they

¹See pages 180 and 181, footnotes.

are used by an editor or a sovereign to refer to himself alone:
as,

EDITOR: *We* are sure *we* voice the sentiments of the people.

KING DUNCAN: This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto *our* gentle senses.

This is called the "editorial" or "majestic" use of *we*.

125. Uses of the Nominative Forms. The nominative forms of personal pronouns are used mainly in the following constructions:

1. *Subject of a verb*: as, "*I* am young"; "*We* are coming"; "*He* fell"; "*She* laughed"; "*They* live in New Orleans."

2. *Predicate pronoun (Subjective complement)*: as, "Is it *I*?" "It was not *we*"; "Was it *he*?" "I think it was *she*"; "No, it was *they*."

3. *Vocative*: as, "O *thou* who hearest prayer."

4. *Nominative absolute*: as, "*He* being there, we said nothing about it" (223).

126. Uses of the Objective Forms. The objective forms of the personal pronouns are used mainly in the following constructions:

1. *Direct object*: as, "Help *us*, O Lord."

2. *Indirect object*: as, "Give *me* your hand." (**Dative Case.**)

3. *With a preposition*: as, "Show it to *them*."

4. *Subject of infinitive*: as, "Did you see *him* fall?" (230).

5. *Predicate pronoun after an infinitive*: as, "He knew it to be *me*."

Exclamations.—In exclamations either the nominative or the objective is used: as, "O, unhappy *I*!" "O, wretched *me*!"

NOTE. In the middle of the sixteenth century the distinction between the nominative and the objective began to break down, and "me," "thee," "us," "you," "him," "her," and "them" were often treated as nominatives. In the case of "ye" and "you" this confusion became permanently established in the language, "you" being now the regular form for both nominative and objective. In the other pronouns the original distinction between the cases gradually reasserted itself, and is, perhaps, more strongly insisted on now than at any period since the sixteenth century.¹

The case of "you" and "it," which have the same form for both nominative and objective, must be determined from the construction.

Exercise 151

(For Dictation)

Decline the Personal Pronoun of the First Person, singular and plural.

Exercise 152²

Insert the proper form of Pronoun in each blank, and give the reason for your choice. If in doubt, consult Sections 125 and 126.

I, me.

1. Who will go? —.
2. He is taller than —.

¹T. R. Lounsbury: History of the English Language.

²To the Teacher. In order that both eye and ear may be trained in correct forms of expression, it is a good plan, after the blanks in this and similar exercises have been filled, to write on the board such sentences as give pupils trouble, and to have them read aloud again and again.

Another helpful exercise to the same end is to let pupils repeat rapidly such forms as "It is I," "It is not we," "Is it I?" etc., using in succession the affirmative, interrogative, and negative forms of the verb

3. He is not so old as —.
4. Wait for Helen and —.
5. She knew that it was —.
6. She will come, and — too.
7. You and — will go together.
8. May Annie and — go home?
9. It was — that gave the alarm.
10. If you were —, would you go?
11. Will you go with John and —?
12. Jessie gave Roy and — a kitten.
13. Yes, you and — were both invited.
14. It makes no difference to you or —.
15. She invited you and — to go driving.
16. Everyone is going except you and —.
17. The kite was made for Harry and —.
18. Father expects you or — to meet him.
19. Between you and —, he is losing his mind.
20. Dr. Holmes shook hands with the girls, — among the rest.

Exercise 153

Insert the proper form of Pronoun in each blank, and give the reason for your choice:

We, us.

1. He knew it was —.
2. — boys are going swimming.
3. They play golf more than —.
4. They knew that as well as —.
5. Everybody was late except —.
6. Our parents are wiser than —.
7. The Smiths are going, and — too.

8. The Browns, as well as —, are invited.
9. That is new doctrine among — Americans.
10. He took a picture of — girls sitting in the boat.

Exercise 154

Write five sentences containing different forms of the Personal Pronouns of the First Person.

127. Personal Pronouns of the Second Person.

In the following selections examine the pronouns that stand for the persons spoken to:

Biblical

Singular. Rejoice, O young man, in *thy* youth; and let *thy* heart cheer *thee* in the days of *thy* youth, and walk in the ways of *thine* heart, and in the sight of *thine* eyes: but know *thou*, that for all these things God will bring *thee* into judgment.

Plural. Ye stand this day all of *you* before the Lord *your* God. . . . Blessed are ye poor, for *yours* is the kingdom of God.

Poetic

Singular. Roll on, *thou* deep and dark blue Ocean—roll!
 Ten thousand fleets sweep over *thee* in vain;
 Man marks the earth with ruin—his control
 Stops with the shore;—upon the watery plain
 The wrecks are all *thy* deed.

* * * *

Time writes no wrinkle on *thine* azure brow,—
 Such as creation's dawn beheld, *thou* rollest now.

Plural. Ye crags and peaks, I'm with *you* once again.

Ordinary Prose

Singular. Young gentleman, *your* spirit is too bold for *your* years. I pray *you*, give over this attempt. It requires greater strength than *yours*.

Plural. Come early, girls; and if *you* feel like it, bring *your* mandolins; I want to hear *you* play.

These selections show that the pronouns used to represent the person spoken to differ according to the character of the language employed. In the Biblical and poetic passages they are, for the *singular*, "thou," "thy," "thine," and "thee," according to the case; for the *plural*, "ye," "your," "yours," and "you." In the ordinary prose passages they are, for both *singular* and *plural*, "you," "your," and "yours." Tabulating these forms, we may say that the personal pronoun of the second person is thus declined:

	Biblical and Poetic		Ordinary
	<i>Singular</i>	<i>Plural</i>	<i>Singular and Plural</i>
<i>Nominative:</i>	thou	ye	you
<i>Possessive:</i>	thy, thine	your, yours	your, yours
<i>Objective:</i>	thee	you	you

The forms marked "Biblical and Poetic" were once the ordinary forms. In course of time, however, a peculiar distinction grew up between the singular and the plural forms. The singular forms were used in the language of affectionate intimacy or superiority; the language of politeness or respect employed the plural forms. This distinction became stronger and stronger, until now "thou,"

“thy,” “thine,” and “thee” are no longer used in ordinary conversation, except by members of the Society of Friends. “Ye” has been displaced by “you” through a confusion of nominative and objective (126, Note).

Since “you,” which is now the common pronoun of address, is really a plural word, it takes a plural verb when it is a subject, even though only one person is addressed: as, “You *were* mistaken, Edith” (not “You *was*”).

Exercise 155

(For Dictation)

Decline the Personal Pronoun of the Second Person in (1) the ordinary form; (2) the Biblical and Poetic form.

Exercise 156

Write five sentences containing forms of the Personal Pronoun of the Second Person used in ordinary discourse.

128. Personal Pronouns of the Third Person.
Fill the blanks with personal pronouns representing (1) a boy spoken of, (2) a girl spoken of, (3) a tree spoken of:

—— is ten years old. I do not know —— height. I often go to see ——.

Fill the blank in the following sentence with a pronoun referring to (1) a boy spoken of, (2) a girl spoken of:

This book is ——.

Fill the blanks in the following sentences with pronouns representing (1) two or more boys spoken of, (2) two or more girls spoken of, (3) two or more trees spoken of:

—— are each ten years old. I do not know —— heights. I often go to see ——.

Fill the blank in the following sentence with a pronoun referring to (1) two or more boys spoken of, (2) two or more girls spoken of:

These books are ——.

You observe that personal pronouns standing for persons or things spoken of vary with gender, number, and case. Tabulating the forms used in filling the blanks, we find that the personal pronouns of the third person are thus declined:

	Singular			Plural
	Masculine	Feminine	Neuter	All Genders
<i>Nominative:</i>	he	she	it	they
<i>Possessive:</i>	his	her, hers	its	their, theirs
<i>Objective:</i>	him	her	it	them

Exercise 157

(For Dictation)

Decline the Personal Pronouns of the Third Person in all genders, and both numbers.

Exercise 158

Insert the proper form of Pronoun in each blank, and give the reason for your choice:

He, him.

1. I knew it was —.
2. I saw John and —.
3. Was it —?
4. It must have been —.
5. — that is idle, reprove.
6. His sister is darker than —.
7. If I were —, I wouldn't go.
8. Whom can I trust, if not —?
9. — and James played together.
10. What were you and — talking about?
11. Was it — who objected to our going?
12. To William and — belongs all the credit.
13. It makes no difference to either you or —.
14. I shook hands with all, — among the rest.
15. Not many could have played as well as —.
16. Have you ever seen Fred and — together?
17. What else can you expect from such as —?
18. There isn't much difference between you and —.
19. — who can answer this question may do so.
20. — that overcometh will I make a pillar in the temple.

Exercise 159

Insert the proper form of Pronoun in each blank, and give the reason for your choice:

She, her.

1. I am stronger than —.
2. It was — or her sister.

3. I wouldn't go if I were —.
4. — and Constance sang a duet.
5. Was it — that came yesterday?
6. When will you and — come again?
7. Father told you and — to stay here.
8. Grace and — met at dancing school.
9. I invited them all, — among the rest.
10. With Edith and — I have no trouble.
11. Very few girls can play as well as —.
12. I supposed the tall, stately lady was —.
13. What is the trouble between you and —?
14. Everybody came except — and her brother.
15. Have you ever seen Sarah and — together?

Exercise 160

Insert the proper form of pronoun in each blank, and give the reason for your choice:

They, them.

1. It was —.
2. It must have been —.
3. I never saw Guy and — together.
4. — that talk must stay after school.
5. — that talk I will keep after school.
6. None so blind as — that will not see.
7. Their opponents were heavier than —.
8. It makes no difference to either you or —.
9. It could not have been —, for — were at home.
10. Few school-teachers could have done as well as —.

Exercise 161

Write ten sentences containing different forms of the Personal Pronouns of the Third Person.

129. How to Parse Pronouns. To parse a pronoun one must give its—

- (1) Class.
- (2) Antecedent (if it has one).
- (3) Person.
- (4) Number.
- (5) Gender.
- (6) Case.
- (7) Construction.

MODEL. I saw him yesterday.

1. *I* is a personal pronoun, first person, singular number, masculine or feminine gender, nominative case, subject of the verb *saw*.

2. *Him* is a personal pronoun, third person, singular number, masculine gender, objective case, object of the verb *saw*.

Exercise 162

Parse each Personal Pronoun in Exercise 22; in Exercise 36; in Exercise 74.

130. "It" as Impersonal Subject. Examine the following sentences:

It rains.

It is snowing.

It is growing dark.

If we try to find the subjects of these sentences by asking "What rains?" "What is snowing?" "What is growing dark?" the only answer is "It." But "it" does not here denote any person or thing. Therefore it is called an **Impersonal Subject**, and the sentence is an **Impersonal Sentence**.

Exercise 163

Write five sentences of your own containing Impersonal Subjects.

131. "It" Expletive. Compare the following sentences:

- (a) To find fault is easy.
- b) It is easy to find fault.

In meaning these sentences are exactly alike, but they differ in form. The first sentence begins with the subject, "To find fault," which is followed by the predicate, "is easy." The second sentence begins with "it," followed immediately by the predicate, which in turn is followed by the subject. In such sentences the introductory word "it" adds nothing to the meaning, and is commonly called an **Expletive** (Latin, "filling up").

The effect of the second form is to shift the emphasis from the predicate to the subject. The sentence tells us, not so much that something *is easy*, as that what is easy is *to find fault*. Other examples are: "*It* is doubtful whether he will come." "*It* is certain that the sun spins like a top."

In such sentences, as in all sentences, the subject is invariably the answer to the question formed by putting "who" or "what" before the predicate; as, in the sentences above, "What is certain?" "What is doubtful?"

Exercise 164

Tell the Subject and the Predicate of each of the following sentences:

1. It is good to be here.

MODEL FOR ORAL EXERCISE. The subject is "to be here"; the predicate is "is good." "It" is an expletive.

MODEL FOR WRITTEN EXERCISE:

S.	P.	E.
to be here	is good	It.

2. It does not pay to worry.
3. It is not all of life to live.
4. It will not suit us to go with you.
5. It is doubtful whether he can come.
6. It is not good to wake a sleeping hound.
7. It is certain that the sun spins like a top.
8. It is a good thing to give thanks unto the Lord.
9. It was said by them of old time, Thou shalt not kill.
10. It is natural to man to indulge in the illusions of hope.
11. It has been proved by actual measurement that the thread forming the cocoon of the silkworm is eleven miles long.

Exercise 165

Write five sentences that begin with "it" Expletive, and underline the predicate of each.

132. Other Special Uses of "It." The pronoun "it" has other special uses:

(1) *As substitute for a group of words: as,*

To cross the ocean was once a mighty undertaking; now *it* is a mere pleasure trip.

I heard that *he was coming*, but I didn't believe *it*.

(2) *As impersonal object: as,*

They roughed *it* for two weeks.

Thy mistress leads thee a dog's life of *it*.

Exercise 166

Tell the use of the pronoun "it" in each of the following sentences:

1. I won't go, and that's an end of *it*.
2. *It* is excellent to have a giant's strength, but *it* is tyrannous to use *it* like a giant.
3. There was nothing for *it* but to return.
4. Come and trip *it* as you go.
5. He deserved his punishment, and he knew *it*.
6. Is *it* far to Chicago?
7. Low-born men like to lord *it* over their inferiors.
8. I will fight *it* out on this line if *it* takes all summer.

9. *It* is growing dark fast; *it* will soon strike six.
 10. They footed *it* through the streets.

133. Uses of the Possessive Forms. Each of the personal pronouns except "he" and "it" has two possessives in each number: namely, "my," "mine"; "our," "ours"; "thy," "thine"; "your," "yours"; "her," "hers"; "their," "theirs."

"My," "our," "thy," "your," "her," and "their" are always followed by nouns indicating the thing possessed: as, "*My* new sled."

In ordinary discourse "mine" and "thine," and "ours," "yours," "hers," "theirs," are never followed by nouns, but are always used substantively.

In Biblical and poetical language "mine" and "thine," are used before nouns beginning with a vowel sound or "h": as,

"If *thine* enemy hunger, feed him."

"Stretch forth *thine* hand."

Caution.—No apostrophe is used in writing the possessive case of pronouns.

The possessive forms of pronouns are sometimes classified separately as **Possessive Pronouns** or **Possessive Adjectives**.

Exercise 167

Write ten sentences containing ten different Possessive forms of the Personal Pronouns.

134. Use of Gender Forms. Pronouns should be of the same gender and number as the nouns for

which they stand. Examine, for instance, the italicized nouns and pronouns in the following selection:

King Midas at Breakfast.

King Midas took a nice little *trout* on *his* plate, and, by way of experiment, touched *its* tail with *his* finger. To *his* horror, *it* was immediately transmuted from an admirably fried brook trout into a goldfish, though not one of those goldfishes which people often keep in glass globes, as ornaments for the parlor. No; but *it* was really a metallic fish and *it* looked as if *it* had been very cunningly made by the nicest goldsmith in the world. *Its* little bones were now golden wires; *its* fins and tail were thin plates of gold; and there were the marks of the fork in *it*, and all the delicate, frothy appearance of a nicely fried fish, exactly imitated in metal.

"Well, this is a quandary!" thought *he*, leaning back in *his* chair, and looking quite enviously at little *Marygold*, who was now eating *her* bread and milk with great satisfaction.

And truly, did you ever hear of such a pitiable case in all your lives? Here was literally the richest *breakfast* that could be set before a king, and *its* very richness made *it* absolutely good for nothing. The poorest *laborer*, sitting down to *his* crust of bread and cup of water, was far better off than King Midas, whose delicate *food* was really worth *its* weight in gold.—*Hawthorne*: "A Wonder Book."

You observe that the **Masculine Nouns**, like "King Midas," are referred to by "he," "his," or "him"; **Feminine Nouns**, like "Marygold," by "she" or "her"; **Neuter Nouns**, like "breakfast" and "food," by "it" or "its."

"Trout," which is either masculine or feminine, is here referred to by "it" or "its," because the

object named is thought of as a mere thing, without any reference to sex.¹

"Laborer," which is also either masculine or feminine, but which denotes a person instead of a thing, is referred to as "he," in accordance with an established custom of our language when there is no desire to emphasize distinctions of sex. If the author had thought distinctions of sex were here important, he would have said, "The laborer sitting down to *his* or *her* crust of bread."

The following uses of gender forms require special care.

1. Words like *trout* and *child*, which apply to both male and female objects, are referred to by the neuter pronoun "it" and "its" when the object named is thought of as a mere thing, the sex being unknown or unimportant: as, "King Midas took a nice little *trout* on his plate, and touched *its* tail with his finger"; "The child reached out *its* little hands."

2. Words like *laborer* and *person*, which apply to both men and women, are referred to by the masculine pronouns "he," "his," and "him" when there is no desire to emphasize distinctions of sex: as, "The laborer is worthy of *his* hire"; "Let every person do as *he* likes." In such cases "he," "his," and "him" stand for mankind in general, and include women as well as men.

3. Sometimes *animals* are referred to by "he" or "she," even when no distinction of sex is intended. In such cases the *masculine* pronoun is used if the speaker fancies the animal to possess masculine qualities, such as strength, fierceness; the *feminine* pronoun, if the speaker thinks the animal's

¹ The old term *Common Gender* is not used by the more recent books on English grammar.

qualities are rather feminine, such as timidity, gentleness. Examples are: "The tiger steals silently on *his* prey"; "The hare ran for *her* life."

Exercise 168

Fill each blank in the following sentences with an appropriate pronoun:

1. Can a leopard change — spots?
2. Close in — covert cowered the doe.
3. The ewe lamb bleated for — mother.
4. The child was unconscious of — danger.
5. The heifer rubbed — nose against the bars.
6. The goose had wandered from — companions.
7. The hind knew the dogs to be — mortal enemies.
8. The duck was pluming — feathers after — swim.
9. Even a fool, when — holdeth — peace, is counted wise.
10. If any person in the class needs a pencil, I will lend — mine.

135. Gender in Personification. Examine the following sentence:

Spring hangs *her* infant blossoms on the trees.

You observe that the writer refers to spring, which has neither life nor sex, by a feminine pronoun. The explanation is that he imagined spring as a gracious goddess, and spoke accordingly. When we thus speak of an object without life as if it were a person, we are said to **Personify** it.

Gender in personification is determined by the same principle as in speaking of animals without regard to sex: things remarkable for size, power, strength, or other manly qualities, are referred to as masculine; things remarkable for beauty, gentleness, grace, or other womanly qualities, are referred to as feminine. Other examples are:

- (a) The *sun* now rose upon the right;
Out of the sea came *he*.
- (b) Now *morn*, *her* rosy steps in the eastern clime
Advancing, sowed the earth with orient pearl.

Exercise 169

Write five sentences in which the following things are personified as Masculine:

time war winter electricity the ocean

Exercise 170

Write five sentences in which the following things are personified as Feminine:

a ship the earth "night" liberty peace

Exercise 171

(REVIEW)

Fill each blank with a pronoun, and give the reason for its Gender:

1. Every author has — faults.
2. A writer should be careful with — pronouns.

3. Venice sat in state, throned on — hundred isles.
4. A person who is rude in — table manners will be disliked.
5. Winter had bound the lakes and rivers fast in — icy grasp.
6. The mocking-bird shook from — little throat floods of delirious music.
7. The "Olympic" is a huge steamer. — is longer than the "Great Eastern."
8. A calf can distinguish — mother's lowing from that of a hundred other cows.
9. When a cat comes near a light — contracts and elongates the pupils of — eyes.
10. The polar bear suffers so much from heat that — cannot live long in warm climates; therefore — is seldom seen in menageries.

136. Use of Number Forms. Difficulties in the use of the number forms of personal pronouns arise mainly in connection with (1) collective nouns (**102**) and (2) such expressions as "anybody," "everybody," "each," "either," "neither," and "nobody."

A *Collective Noun* is referred to by a *singular pronoun* when the collection of objects is thought of as a single thing; by a *plural pronoun* when the speaker is thinking of the separate objects in the collection. For instance, we refer to a committee as "it" when we think of it as a whole; when we think of the individuals who compose it, we use the pronoun "they." Similarly we say, "The jury *has* given *its* verdict," thinking of it as a single body; "The jury *have* gone to *their* homes," thinking of the members.

Anybody, everybody, each, either, neither, and nobody, in spite of the comprehensive meaning of some of them, are grammatically singular; and in literary English they are referred to by *singular pronouns*: as, "If anybody calls, ask *him* to wait."

If the writer considered reference to sex worth while, he¹ would say, "ask *him or her* to wait." Ordinarily, however, he would use "him" only, taking for granted the application to women.

In colloquial English such expressions as "anybody," "everybody," "each," "either," etc., are referred to by the genderless plurals "they," "their," "them": as, "If anybody calls, ask *them* to wait." This usage is partly an attempt to find a pronoun that will stand for both "he" and "she," and partly a reflection of the comprehensive meaning of "anybody," "everybody," etc. It is shunned by those who have an ear for grammatical accuracy.

Exercise 172

Fill the blanks with the proper pronouns:

1. Each must take — turn.
2. Anyone can do this if — tries.
3. Has everyone finished — work?
4. Every girl can do this if — tries.
5. Either Mary or Lizzie will lend you — pencil.
6. The choir rendered — most popular selection.
7. The audience was very enthusiastic in — response.
8. Each pupil was requested to name — favorite color.

¹Note the author's unconscious use of "he" to refer to "writer," which here includes in its meaning women as well as men.

9. Probably everybody is eloquent at least once in ——— life.

10. Man after man passed, carrying ——— golf clubs with ———.

11. Each of the girls married well, at least in ——— own opinion.

12. Each of the children married well, at least in ——— own opinion.

13. The team was on ——— own field and felt that ——— could not be defeated.

14. Whoever loves ——— school should do ——— best to keep its school tone high.

15. Many a brave man met ——— death in an obscure moment of the war with Spain.

16. Whoso keepeth ——— mouth and ——— tongue, keepeth ——— soul from troubles.

17. The man and his wife were both there; but neither would tell what ——— had seen.¹

18. The Turkish army left ——— wounded on the field because ——— had no way of removing them.

19. The herd of cattle, pestered by black flies on ——— way across the plain, became unmanageable.

20. Everybody believes the world is watching ———, but ——— is usually mistaken; for the world is generally doing what ——— is doing, namely, thinking of itself.

137. Compound Personal Pronouns. Examine the form and uses of the italicized pronouns in the following sentences:

(a) She *herself* told me.

(b) We saw the Queen *herself*.

¹Observe that the meaning of this sentence changes according as we fill the blank with "he," "she," or "they."

(c) He cut *himself*.

(d) They think too much of *themselves*.

You observe that "herself," "himself," and "themselves" are formed from personal pronouns by adding the words "self" or "selves"; and that they are used (*a*, *b*) for emphasis, or (*c*, *d*) after a verb or preposition to refer back to the subject of the verb.

A pronoun formed from a personal pronoun by adding "self" or "selves" is called a **Compound Personal Pronoun**.

A pronoun used for emphasis is called an **Intensive Pronoun**.

A personal pronoun used after a verb or a preposition to refer back to the subject of the verb is called a **Reflexive Pronoun**.

Definition. A compound personal pronoun is a pronoun formed from a personal pronoun by adding "self" or "selves."

Definition. An intensive pronoun is a pronoun used for emphasis.

Definition. A reflexive pronoun is a personal pronoun used after a verb or a preposition to refer back to the subject of the verb.

The compound personal pronouns are:

myself
 ourself (editorial or majestic)
 thyself
 yourself
 himself

herself
 itself
 ourselves
 yourselves
 themselves

The place of a possessive is supplied by "my own," "your own," etc.: as, "He keeps *his own* horse"; "He has a house of *his own*."

In the last sentence the phrase "his own" is used as the object of the preposition "of," like the possessive "mine" in "He is a friend of *mine*" (133).

138. Uses of the Compound Personal Pronouns.
The compound personal pronouns are properly used as follows:

1. *As intensives*: as, "I will do it *myself*"; "The great globe *itself* shall dissolve"; "We saw the king *himself*."

2. *As reflexives*: as, "I cut *myself*"; "We told him to give *himself* plenty of time."

Besides these well-established uses, the compound personal pronouns are sometimes employed as substitutes for simple personal pronouns: as, "She invited Ethel and *myself* to go driving." This usage is avoided by the most careful writers.

Sometimes, especially in poetry, a simple pronoun is used reflexively: as, "Now I lay *me* down to sleep"; "He looked about *him*."

Exercise 173

In the following sentences point out the Compound Personal Pronouns, and tell whether they are used as Intensives or Reflexives:

1. I myself have seen him.
2. I think myself happy.
3. Thou shalt love thy neighbor as thyself.
4. Quit yourselves like men.
5. He will tell you himself.

6. Whosoever shall exalt himself shall be abased.
7. Sinai itself trembled at the presence of God.
8. You have yourselves heard the report.
9. Why should you be so cruel to yourselves?
10. It is usually best to study by ourselves.

Exercise 174

Write ten sentences illustrating the use of each of the compound personal pronouns as an Intensive.

Write ten sentences illustrating the use of the same pronouns as Reflexives.

II. DEMONSTRATIVE PRONOUNS

139. Demonstrative Pronouns Defined. Examine the italicized pronouns in the following sentences:

This is my book; *that* is yours.

These are my books; *those* are yours.

In these sentences "this" (plural "these") and "that" (plural "those") are used to point out certain objects. Each is, in a way, equivalent to a gesture. A pronoun used to point out is called a **Demonstrative Pronoun**.

Definition. A demonstrative pronoun is a pronoun used to point out.

The only demonstrative pronouns are "this" (plural "these") and "that" (plural "those").

140. Uses of the Demonstrative Pronouns.

"This" and "these" are used to indicate persons or things near in space, time, or thought; "that" and "those" indicate persons or things farther away: as, "*These* are my jewels"; "Our rivers are larger than *those* of Europe."

When "this" and "that" are used with nouns they are called **Pronominal Adjectives**: as, "*This* book is mine"; "*That* word is hard to pronounce."

Exercise 175

Write five sentences illustrating the use of the Demonstrative Pronouns, singular and plural.

Exercise 176

Write five sentences illustrating the use of the same words as Pronominal Adjectives.

III. INTERROGATIVE PRONOUNS

141. Interrogative Pronouns Defined. Examine the italicized pronouns in the following sentences:

<i>Who</i> is he?	<i>Whom</i> did you see?	<i>Which</i> is he?
<i>Who</i> is she?	<i>What</i> is that?	<i>Which</i> is yours?
<i>Who</i> are they?	<i>What</i> are these?	<i>Which</i> are yours?
<i>Whose</i> is this?	<i>What</i> do you want?	<i>Which</i> do you prefer?

These pronouns, you observe, are questioning words, "who," "whose," and "whom" asking for names of persons, "what" asking for names of things,

and "which" asking for a selection from a group of persons or things. Each stands for the noun or pronoun that answers the question.

A pronoun used to ask a question is called an **Interrogative Pronoun**.

Definition. An interrogative pronoun is a pronoun used to ask a question.

Tabulating the forms used in the illustrative sentences, we find that the only interrogative pronoun which is inflected is "who," and that it is declined as follows:

	<i>Singular and Plural</i>
<i>Nominative:</i>	who
<i>Possessive:</i>	whose
<i>Objective:</i>	whom

The interrogative "whether," meaning "which of the two," is no longer used as a pronoun, though it is found in the English Bible: as, "Whether is easier?"

When "which" and "what" are used with nouns they are called **Pronominal Adjectives**: as, "*Which book* is yours?" "*What new trick* is this?"

Exercise 177

Write five sentences illustrating the use of each of the Interrogative Pronouns.

Write five sentences illustrating the use of the same words as Pronominal Adjectives.

142. "Who" or "Whom." In spoken English "whom," as an interrogative form, has for centuries

been largely given up by most persons as an unnecessary and cumbersome inflection; but in literary English, and in the conversation of persons who have a strong feeling for grammatical consistency, "who" is now used only in nominative relations, and "whom" in objective relations: as, "*Who* is that?" "*Whom* did you see?" "By *whom* was this written?" "*Whom* are you making that sofa pillow for?"¹

Exercise 178

Insert in each of the blanks the proper form of pronoun according to literary usage, and give the reason for your choice:

Who, whom

1. — is that?
2. — do you mean?
3. — have we here?
4. — will you invite?
5. — called to see you?
6. — did you give it to?
7. — do you think I am? ✕
8. — are you writing to?
9. — were you talking to?
10. — will you take with you?
11. I don't know — to ask for.
12. — was that speaking to you?
13. I do not know — he has met.
14. — did you say sat beside you?
15. — do you think will be elected?

¹ T. R. Lounsbury: "History of the English Language."

16. — do you expect to call on next?
17. — do you think it was that called?
18. I do not know — will finish the work.
19. He is going to be married to I don't know —.
20. — should I meet yesterday but my old friend Jones!

143. Direct and Indirect Questions Distinguished.
Compare the following sentences:

- (1) Maude asked, "*Who is he?*"
- (2) Maude asked *who he was*
- (3) Barbara asked, "*Who wrote it?*"
- (4) Barbara asked *who wrote it.*

In the first and third sentences Maude's and Barbara's questions are quoted in the exact form in which they were asked, and are followed by interrogation points.

A question asked or quoted in the exact words of the speaker is called a **Direct Question**.

In the second and fourth sentences the questions are not directly asked or quoted, and are not followed by interrogation marks. In the second sentence even the words and order of the original question are changed.

A question used as a subordinate clause and not directly quoted is called an **Indirect Question**.

Definition. A direct question is a question asked or quoted in the exact words of the speaker.

Definition. An indirect question is a question used as a subordinate clause and not directly quoted.

Indirect questions depend on expressions implying *inquiry, doubt, knowledge, ignorance*, or the like: as, "Maude *wondered* who he was"; "Maude *discovered* who he was"; "Maude *did not know* who he was"; "Maude *told* us who he was." (The *direct* question in Maude's mind was, "Who is he?")

Exercise 179

Copy the Questions in the following sentences and tell whether they are Direct or Indirect:

1. He asked, "What time is it?"

MODEL FOR WRITTEN EXERCISE. "What time is it?"
Direct.

2. He asked what it was.
3. Tell me what you are doing.
4. He asked, "Whither shall I fly?"
5. He asked whither he should fly.
6. They demanded, "Shall this man escape?"
7. Tell me, "Are you responsible for this?"
8. He doubted if John had broken the window.
9. "Did you catch your train?" he asked.
10. He inquired whether Catiline was at the meeting.
11. Job asks, "Can you draw out leviathan with a hook?"

Exercise 180

Write five Direct Questions, and then change them into Indirect Questions.

Exercise 181

(REVIEW)

Parse all the Pronouns in the following sentences:

1. Who ran to help me when I fell?

MODEL. See page 208.

2. Whom did you see?
3. Whose dog is that?
4. What did you ask for?
5. Who do you think she is?
6. Whom were you speaking to?
7. What do you read, my lord?
8. What care I how fair she be?
9. What are the wild waves saying?
10. What is so rare as a day in June?
11. Which of the samples have you selected?

IV. RELATIVE PRONOUNS

144. Relative Pronouns Defined. Compare the following sentences:

(a) The man thinks the world turns round. The man is giddy.

(b) The man *that* is giddy thinks the world turns round.

In (a) we have two separate sentences with "the man" as subject. In (b) the two sentences are connected by the word "that," which is used instead of

the noun "man" as subject of the second sentence, and also connects this sentence with "man" in the first sentence, as a modifying clause. In other words, it is both pronoun and connective.

A pronoun which attaches to its antecedent a subordinate clause is called a **Relative Pronoun**.

Definition. A relative pronoun is a pronoun which attaches to its antecedent a subordinate clause.

A relative pronoun is so called because it relates directly to an antecedent in the principal clause.

145. Relative Clauses Defined. A clause introduced by a relative pronoun is called a **Relative Clause**.

Compare the relative clauses in the following sentences:

(a) Water *that is stagnant* is unwholesome.

(b) The water, *which was beautifully clear*, gently lapped the side of the boat.

(c) She brought the boy a glass of water, *which he drank eagerly*.

In each of these sentences the relative clause is an *adjective clause*, modifying the noun "water"; but the adjective clauses are of three different kinds.

In the first sentence the relative clause, "that is stagnant," limits or restricts the general meaning of "water" to the particular sort that is in mind.

The clause cannot be removed without changing the meaning of the sentence. It makes exactly known *who*, *which*, *what*, or *what kind* is meant by the antecedent.

A relative clause which restricts the meaning of the antecedent is called a **Restrictive Relative Clause**.¹

In the second sentence the relative clause, "which was beautifully clear," describes the water which the speaker has in mind, but does not restrict the meaning of the word "water." The clause might be removed without injury to the sentence.

A relative clause which describes the antecedent without restricting its meaning is called a **Descriptive Relative Clause**.

In the third sentence the relative clause, "which he drank eagerly," neither limits nor describes the word "water," but merely carries on the narrative, like the second member of a compound sentence. "Which" is, in fact, here equivalent to "and it," and the relative clause, though subordinate in form, is logically co-ordinate with the first clause.

A relative clause which neither restricts nor describes, but merely carries forward the narrative, is called a **Forward-moving Relative Clause**.

Definition. A relative clause is a clause introduced by a relative pronoun.

Definition. A restrictive relative clause is a

¹ The Joint Committee on Uniform Grammatical Nomenclature suggests the term *Determinative*, which may be readily substituted for *Restrictive* if the school authorities desire.

relative clause which restricts the meaning of the antecedent.

Definition. A descriptive relative clause is a relative clause which describes the antecedent without restricting its meaning.

Definition. A forward-moving relative clause is a relative clause which neither restricts nor describes, but merely carries on the narrative.

146. Punctuation of Relative Clauses. Relative clauses that are not essential to the meaning should be separated from the rest of the sentence by commas.

Essential relative clauses should not be separated from the rest of the sentence by commas.

Exercise 182

Point out the Relative Clauses in Exercises 43 and 49, and tell whether they are Restrictive, Descriptive, or Forward-moving.

Exercise 183

Write a sentence containing a Restrictive relative clause; two containing Descriptive relative clauses; two containing Forward-moving relative clauses.

147. Relative Pronouns Distinguished. Examine the forms of the relative pronouns in the following sentences:

He prayeth best *who* loveth best.

The lady *who* went out is my aunt.

They *who* will not work must starve.
 The boy *whose* manners you liked is my brother.
 I know the person of *whom* you speak.

The letter *which* came this morning was from Ruth.
 We played a new game, the name of *which* I forget.
 I still have the letter *which* Ruth wrote last week.

This is the house *that* Jack built.
 Happy is the man *that* findeth wisdom.

What (i.e., *That which*) is done cannot be undone.
What (i.e., *That which*) you say is true.

From these examples we see that the ordinary relative pronouns are "who," "which," "that," and "what"; and that only "who" is declined, as follows:

Singular and Plural.

<i>Nominative:</i>	who
<i>Possessive:</i>	whose
<i>Objective:</i>	whom

Who, *whose*, and *whom* are used chiefly of persons, but sometimes of animals: as, "He prayeth best *who* loveth best"; "The robins have succeeded in driving off the blue jays *who* used to build in our pines."

"Whose" is occasionally used of things (149).

Which, as a relative pronoun, is used of animals or things.

Sometimes *which* refers to an idea or thought expressed by a preceding phrase or clause: as, "This description may

seem much exaggerated, *which* it certainly is not"; "I relieved his pain, *which* made him very grateful." This use is avoided by careful writers.

That is used of either persons or things: as, "Happy is the man *that* findeth wisdom"; "This is the house *that* Jack built."

The relative pronoun *that* is always very closely connected with its antecedent in both meaning and position, never being used when there is any pause between the relative clause and the antecedent. Hence it is never used to introduce a clause that is merely descriptive or forward-moving. We say, "Water *that* [or *which*] is stagnant is unwholesome"; "The water, *which* was beautifully clear, lapped the sides of the boat." Another peculiarity of *that* is that it never has a preposition before it. We say, "The book *of which* you told me," or, "The book *that* you told me *of*," putting the preposition last when "that" is substituted for "which."¹

What is peculiar in that it combines the functions of both antecedent and relative pronoun, as:

"I mean { *what* } I say."
 { *that which* }

¹**To the Teacher.** Some grammarians would make "that" obligatory whenever the relative clause is restrictive, reserving "who" and "which" exclusively for clauses that are merely descriptive or forward-moving. According to them, "He prayeth best *who* loveth best" ought to be "He prayeth best *that* loveth best." But this obligatory use of "that" in restrictive clauses has never been a rule of English speech, and is not likely to become one, partly because of the impossibility of using "that" after a preposition, and partly because of the disagreeable sound of such combinations as "*That* remark *that* I made yesterday." As a rule euphony decides in restrictive clauses between "who" or "which" and "that."

Exercise 184

Insert appropriate Relative Pronouns in the blanks in the following sentences, and give the reason for your choice:

1. Man is the only animal — can talk.
2. Time — is lost is never found again.
3. The dog — bit the child has been killed.
4. That is the man — spoke to us yesterday.
5. We have a mastiff, — follows us everywhere.
6. I met the boatman — took me across the ferry.
7. The crow dropped the cheese, — the fox then ate.
8. I worked six problems, — was the best I could do.
9. Do you know that man — is just entering the car?
10. Shakespeare was the most expressive man — ever lived.
11. At the corner I met a policeman, — went with me.
12. We have done many things — we ought not to have done.
13. He — does all — he can does all — can be expected.
14. Her hair, — was dark brown, was gathered in a Grecian knot.
15. Why should we consult Charles, — knows nothing of the matter?

Exercise 185

Write five sentences illustrating the use of the Relative Pronouns "who," "which," "that," and "what."

148. Case of Relative Pronouns. The case of a relative pronoun has nothing to do with its ante-

cedent, but is determined by its use in the clause in which it stands. It may be:

(1) *The subject of a verb:* as, "The lady *who* went out is my aunt."

(2) *A possessive modifier:* as, "The boy *whose* manners you liked is my brother."

(3) *A direct object:* as, "He *whom* thou lovest is sick."

(4) *Used with a preposition:* as, "I know the person of *whom* you speak."

In Milton's expression, "Satan, than whom none higher sat," "than whom," found in all the best authors, but now going out of use, is an idiomatic exception to the rules governing the choice between "who" and "whom."

Caution. To determine the case of the relative "what," consider only its relation to the words of the noun clause in which it stands. In "*What* followed was only a natural consequence," it is the subject of "followed." In "*What* he did was well done," it is the object of "did." In "*What* I asked for was denied me," it is used with the preposition "for." In each of these sentences the entire relative clause is the subject of the verb "was."

Exercise 186

Parse the Relative Pronouns in Exercise 43.

MODELS. 1. The man that is giddy thinks the world turns round.

That is a relative pronoun with *man* as its antecedent. Therefore, it is third person, singular number, masculine gender. It is in the nominative case because it is the subject of the verb *is*.

2. This is the house that Jack built.

That is a relative pronoun with *house* as its antecedent. Therefore it is third person, singular number, neuter gender. It is in the objective case because it is the object of the verb *built*.

3. The picture which you are looking at is by Rembrandt.

Which is a relative pronoun with *picture* as its antecedent. Therefore it is third person, singular number, neuter gender. It is in the objective case because it is used with the preposition *at*.

4. The Chinese admire women whose feet are small.

Whose is a relative pronoun with *women* as its antecedent. Therefore it is third person, plural number, feminine gender. It is in the possessive case modifying *feet*.

Exercise 187

Parse each Pronoun in Exercise 146.

Exercise 188

Insert the proper form of Relative Pronoun in each of the following blanks, and give the reason for your choice:

Who, whom

1. We recommend only those — we can trust.
2. I met a man — I have no doubt was your uncle.
3. A lady entered, — I afterwards learned was his aunt.
4. He gave the watch to Norman, — he thinks will take care of it.
5. They have found the woman — they thought had been murdered.

149. "Whose" or "Of Which." The relative pronoun "whose" is often used of things as well as persons, corresponding in sense to "of which:" as, "The undiscovered country from *whose* bourn no traveler returns." The choice between "whose" and "of which" is frequently decided by euphony.

Exercise 189

Tell which of the italicized expressions you consider preferable, and give your reason:

Whose, of which

1. She asked for a book *whose name* (*the name of which*) I had never heard.

2. The "White Captive" is a woman bound to a tree, in *whose bark* (*the bark of which*) arrows are sticking.

3. Through the heavy door *whose bronze network* (*the bronze network of which*) closes the place of his rest, let us enter the church itself.

4. I swept the horizon, and saw at one glance the glorious elevations, on *whose tops* (*the tops of which*) the sun kindled all the melodies and harmonies of light.

5. Men may be ready to fight to the death for a religion *whose creed* (*the creed of which*) they do not understand, and *whose precepts* (*the precepts of which*) they habitually disobey.

150. "As" used as a Relative. After the words "such" and "same" the word "as" is used as a relative pronoun: e.g., "Tears *such as* angels weep burst forth."

After "such" the relative is always "as."

After "same" it is "as" or "that," with a difference

in meaning. *The same as* usually means "of the same kind," e.g., "My trouble is the *same as* yours." *The same that* means "one and the same": as, "He uses the *same* books *that* his brother does."

This distinction, however, does not hold in elliptical sentences, where "the same that" is never found, e.g., "He uses the *same* books *as* his brother." Occasionally "who" or "which" is used instead of "that," e.g., "This is the very same rogue *who* sold us the spectacles" (Goldsmith); "With the same minuteness *which* her predecessor had exhibited" (Scott).

Occasionally "as" is used as a substitute for "which" to refer to a preceding idea or thought, e.g., "The ship was frozen in, *as* often happens in polar regions."

By the omission of the pronoun subject or object, "but" sometimes acts as a negative relative equivalent to "that not" or "who not": as,

There is not a wife in the west country
But has heard of the well of St. Keyne.

Exercise 190

Fill the blanks in the following sentences with the proper word, and give the reason for your choice:

As; that

1. This is the same book — my father used.
2. I hold the same political opinions — my father.
3. I hold the same political opinions — my father holds.
4. These are not the same tramps — were here yesterday.
5. She is the same merry girl since her marriage — she was before it.

151. Relative Pronouns Omitted. The relative pronoun when it would be the object of a verb or

used with a preposition, is often omitted: as, "The book [*that* or *which*] I left here is gone"; "The girl [*that* or *whom*] you are looking for has not come yet."

Occasionally a relative pronoun in the nominative case is omitted: as, "'Tis distance [*that*] lends enchantment to the view."

152. Compound Relative Pronouns. Examine the forms and uses of the relative pronouns in the following sentences:

Whoever (i.e., Any person who) goes must start at once.

Whosoever (i.e., Any person who) exalteth himself shall be abased.

Take *whichever* (i.e., any which) you want.

Whatever (i.e., Anything which) he does he does well.

Sell *whatsoever* (i.e., anything which) thou hast, and give to the poor.

With regard to form you observe that the italicized pronouns are made from "who," "which," and "what" by adding "ever" or "soever."

With regard to use, (1) they perform the functions of both relative and antecedent, like "what" (147); and (2) they are very indefinite in their meaning, being equivalent to "any person who," "any which," or "anything which."

A pronoun formed from "who," "which," or "what" by adding the suffix "ever" or "soever" is called, with reference to its form, a **Compound Relative Pronoun**.

Definition. A compound relative pronoun is a

pronoun formed by adding the suffix "ever" or "soever" to "who," "which," or "what."

Compound relative pronouns are called, with reference to their meaning, **Indefinite Relative Pronouns**.

Other compound relatives, seldom used now, are "whoso" and "whichever."

"Who," "which," and "what" are sometimes used as indefinite relatives: as, "*Who* steals my purse steals trash"; "Take *which* you will"; "Do *what* you can."

153. "Whoever" or "Whomever." The only difficulty likely to arise in connection with the use of compound relatives lies in the words "whoever" and "whomever."

"Give it to *whoever* comes to the door" and "Give it to *whomever* you see" are both correct. "Whoever" is the subject of "comes"; "whomever" is the object of "see." In each sentence the entire relative clause is used substantively with the preposition "to."

"Whosoever" and "whomsoever" are used in the same way: as, "Unto *whomsoever* much is given, of him shall be much required"; "*Whosoever* exalteth himself shall be abased."

Exercise 191

Fill the blanks with the proper forms and give the reason for your choice:

Whoever, whomever

1. Elect —— you wish.
2. I will entertain —— you send.

3. We will give it to —— you say.
4. —— did it ought to be ashamed of himself.
5. We will give it to —— seems to need it most.

V. INDEFINITE PRONOUNS

154. Indefinite Pronouns Defined. Examine the italicized words in the following sentences:

Some have gone.
Each took his turn.

You observe that “some” and “each” are substitutes for names, but do not refer definitely to any particular individuals.

A pronoun that does not refer to any particular individual is called an **Indefinite Pronoun**.

Definition. An indefinite pronoun is a pronoun that does not refer to any particular individual.

The indefinite pronouns are the following:

1. *Distributives, referring to individuals of a class taken separately:* each, either, neither.
2. *Words of number or quantity:* all, any, both, few, many, much, several, some, aught, naught, one, none.
3. *Comparatives:* such, other, another.
4. *Compound pronouns:* each other, one another (called *reciprocals*); a certain one, many a one.

When these words accompany nouns, they must be classed as **Pronominal Adjectives**: as, “*Each* boy took his turn”; “*Some* men are born great.”

Exercise 192

Write ten sentences illustrating the use of ten different Indefinite Pronouns.

Exercise 193

(REVIEW)

Parse the Nouns and Pronouns in the following sentences:

1. Love thy neighbor as thyself.

2. God helps them that help themselves.

3. Let not him that girdeth on his harness boast himself as he that putteth it off.

4. I find the Englishman to be him of all men who stands firmest in his shoes.

5. Those who make the best use of their time have none to spare.

6. Ye are the salt of the earth: but if the salt have lost his savor, wherewith shall it be salted?

7. I am monarch of all I survey,
My right there is none to dispute.

8. There's a divinity that shapes our ends,
Rough-hew them how we will.

9. What's in a name? That which we call a rose
By any other name would smell as sweet.

10. 'Tis with our judgments as our watches,—none
Go just alike, yet each believes his own.

Exercise 194

(REVIEW)

Parse the Nouns and Pronouns in the following selections:

1. Go, lovely rose!
 Tell her that wastes her time and me
 That now she knows,
 When I resemble her to thee,
 How sweet and fair she seems to be.

2. My mind to me a kingdom is;
 Such present joys therein I find,
 That it excels all other bliss,
 That earth affords or grows by kind:
 Though much I want which most would have,
 Yet still my mind forbids to crave.

3. Some have too much, yet still do crave;
 I little have, and seek no more:
 They are but poor, though much they have,
 And I am rich with little store:
 They poor, I rich; they beg, I give;
 They lack, I have; they pine, I live.

CHAPTER V

OF ADJECTIVES

An Adjective is a word used to modify a noun or a pronoun (82).

155. Classification of Adjectives. Adjectives may be arranged in two general classes, as follows:

1. **Descriptive Adjectives**, denoting *qualities* or *attributes* of objects: as, "A *black* hat." Descriptive adjectives answer the question of *what kind* or *in what condition*?

2. **Limiting Adjectives**, *limiting the application* of the noun or pronoun, without expressing any idea of kind or condition: as, "*This* book"; "*That* page"; "*Yonder* mountain"; "*Three* kittens"; "*Some* pleasure." Limiting adjectives answer the questions *what*, *which*, *how many*, or *how much*?

Limiting adjectives include:

(1) **Articles**: as: "*The* sky," "*A* cloud."

(2) **Pronominal Adjectives**, often used as pronouns: as, "*This* hat," "*Which* door," "*Each* night." Such words are pronouns when they stand for nouns; pronominal adjectives when they accompany nouns. (See page 195).

(3) **Numeral Adjectives**, denoting number: as, "*Three* kittens"; "*Second* base." The adjectives *one*, *two*, *three*, etc., are called *Cardinal Numerals* in distinction from *first*, *second*, *third*, etc., which are called *Ordinal Numerals*.

Exercise 195

Classify the Adjectives in Exercise 92.

156. Singular and Plural Adjectives. The only adjectives that have separate forms for singular and plural are the pronominal adjectives "this" (plural "these") and "that" (plural "those").

Mistakes in the use of these forms frequently occur in connection with such words as *sort* and *kind*, which are grammatically singular. The following sentences are correct: "*That kind* of house is common in New England"; "How do you like *this sort* of horses?"

Exercise 196

Insert the proper form in each of the following blanks:

This these; that, those

1. I do not like —— sort of men.
2. We want no more of —— sort of goods.
3. What do you think of —— kind of golf clubs?
4. Young gentlemen should let —— sort of thing alone.
5. I always delight in overthrowing —— sort of schemes.

157. Comparison of Adjectives. Examine the adjectives in the following sentences:

This is a *high* mountain.

That is a *higher* mountain.

Yonder is the *highest* mountain of all.

"High," "higher," and "highest" are all forms of

the same adjective, and all denote the same quality; but they denote it in different *degrees*.

High merely denotes a quality; *higher* denotes that the object described has *more* of that quality than another object with which it is compared; *highest* denotes that the object described has the *most* of the quality.

A difference in the form of an adjective to denote degree is called **Comparison**.

The simple form of an adjective is called the **Positive Degree**.

The form of an adjective that represents an object as having a higher (or lower) degree of a quality than another object is called the **Comparative Degree**.

The form of an adjective that represents an object as having the highest (or the lowest) degree of a quality is called the **Superlative Degree**.

Definition. Comparison is a difference in the form of an adjective to denote degree.

Definition. The positive degree is the simple form of an adjective.

Definition. The comparative degree is the form of an adjective that denotes a higher (or a lower) degree of a quality.

Definition. The superlative degree is the form of an adjective that denotes the highest (or the lowest) degree of a quality.

Sometimes the superlative degree is used when no comparison is intended: as, "My dearest mother." In such cases the superlative inflection has nearly the same force as the adverb "very."

158. Methods of Comparison. Examine the italicized forms in the following sentences:

I never knew a $\left\{ \begin{array}{c} \textit{nobler} \\ \textit{more noble} \end{array} \right\}$ man.

He is the $\left\{ \begin{array}{c} \textit{noblest} \\ \textit{most noble} \end{array} \right\}$ man I ever saw.

From this it appears that there are two ways of comparing adjectives:

1. By **Inflection**, adding "er" and "est" to the positive to form the comparative and the superlative.

2. By **Phrasal Comparison**, using the adverbs "more" and "most."

Adjectives of one syllable, and some adjectives of two syllables, are usually compared by the addition of "er" and "est": as, weak, *weaker*, *weakest*; narrow, *narrower*, *narrowest*.

Some adjectives of two syllables, and all longer adjectives, are usually compared by using "more" and "most": as, famous, *more famous*, *most famous*; beautiful, *more beautiful*, *most beautiful*.

In general the method of comparison is a matter of taste, determined for the most part by the ear.

Exercise 197

Compare the following adjectives:

proud	safe	careful	useful	difficult
strong	able	yellow	lively	beautiful
bright	spry	unkind	fearless	ungrateful
warm	happy	honest	important	distinguished

159. Irregular Comparison. The comparison of the following adjectives is irregular:

Positive.	Compar.	Superl.	Positive.	Compar.	Superl.
bad	} worse	worst	late	later	latest
evil				{ latter	last
ill			little	less	least
far	farther	farthest	many	} more	most
fore	former	{ foremost	much		
		{ first			
[forth, <i>adv.</i>] further		furthest	near	nearer	{ nearest
					{ next
good	} better	best	old	{ older	oldest
well				{ elder	eldest

160. Adjectives Incapable of Comparison. Some adjectives denote qualities that do not vary in degree: as, "straight," "perfect," "circular," "daily," "square," "round," "untiring." Strictly speaking, such adjectives cannot be compared; yet custom sanctions such expressions as "straighter," "roundest," "more perfect," because they are convenient.

161. Use of the Comparative and Superlative. The *comparative* degree properly implies a comparison of two things or sets of things; the *super-*

lative, of more than two: as, "He is *older* than I"; "She is the *youngest* of the family."

In modern English this distinction is not always followed, good writers frequently using the superlative when only two things are compared: as, "Who was the *first*, Ruth or Maude?" "He is the *best* of the two." In general, when two things or sets of things are compared, the comparative degree is preferable: as, "Which is the *taller*, Ruth or Maude?"

Caution. It is incorrect to say, "Iron is more useful *than any* metal," because "iron" is included in the term "any metal," and of course iron cannot be more useful than itself. For a similar reason it is incorrect to say, "Iron is the most useful *of any* metal." It is correct to say, "Iron is more useful *than any other* metal"; "Iron is the most useful *of all* metals."

Exercise 198

Construct sentences comparing the following things, using first a Comparative, then a Superlative form:

1. The large population of China; the smaller populations of other countries.

MODEL. China has a larger population than any other country. China has the largest population of all the countries in the world.

2. Smith, the best athlete; the other boys in the school.

3. Mary's recitations; the recitations of her classmates which are not so good.

4. The population of London; the population of the other cities in the world.

5. The Falls of Niagara; other falls.
6. The Panama Canal; other engineering works.

162. The Articles.¹ The adjectives "the" and "a" or "an," are called **Articles**.

"The" is a weakened form of the demonstrative pronoun "that."

"An" (shortened to "a" before consonant sounds) is a weakened form of the numeral adjective "one," which was formerly written "an." In general it always implies oneness, but usually in a vague, indefinite sense that does not belong to the numeral adjective "one."

163. "A" or "An." The choice between "a" or "an," which are different forms of the same word, is determined by *sound*. Before a vowel sound "an" is used; before a consonant sound "a" is used.

Caution. Sound and spelling do not always coincide. For example, "one" and "unit" begin with vowels, but the initial *sounds* are those of the consonants "w" and "y" in "won" and "you"; therefore we say "*a* unit," "*such a* one." "Honor" begins with a consonant, but the initial *sound* is that of the vowel "o" in "onset"; therefore we say "*an* honor."

Usage is divided as to "a" or "an" before words beginning with "h" and accented on the second syllable. We say "*an* historical sketch" or "*a* historical sketch," according to taste.

¹**To the Teacher.** A study of the articles is important for all students of foreign languages.

Exercise 199

Put the proper form of the article "A" or "An" before each of the following expressions:

A, an

(1) article, (2) onion, (3) union, (4) uniform, (5) uninformed reader, (6) universal belief, (7) useful invention, (8) umpire, (9) unfortunate mistake, (10) eulogy, (11) European, (12) hour, (13) honest man, (14) house, (15) humble dwelling, (16) habitual drunkard, (17) hotel, (18) heroic people, (19) hereditary disposition, (20) hero of the school.

164. Articles Definite and Indefinite. Compare the italicized expressions in the following sentences:

Man is mortal.

The child is dying.

A soldier stood on guard.

"Man," unlimited by an article, applies to *all* mankind.

"The child" applies to an individual *already before the mind*.

"A soldier" applies to *a representative of his class*.

"The" points definitely to a particular object and is called the **Definite Article**.

"A" (or "an") selects one, no matter which, and is called the **Indefinite Article**.

165. Uses of the Articles. No one principle covers all the uses of the articles. These must be

learned chiefly through observation and imitation. It may be helpful, however, to enumerate some of their special functions.

The Definite Article is used :

(1) To designate objects as *already before the mind*: as, "One night a wolf fell in with a dog. *The* wolf was all skin and bones, while *the* dog was as fat as he could be."

(2) To designate objects as *near by or prominent in the mind*: as, "I sprang to *the* window"; "*The* birds are singing"; "We saw *the* queen"; "*The* Scriptures tell the story of *the* Flood."

This use of the article tends to change a common into a proper noun, as indicated frequently by the use of capitals.

(3) To give to a common noun a *representative or collective* force: as, "*The* reindeer is a native of Norway."

This use of the article—called the **Generic** (Latin *generis*, "a class")—is borrowed from the French. The English article, as remarked above, *singles out*; the generic article *collects*.

The Indefinite Article is used:

(1) In its original numerical sense of "*one*": as, "Not *a* word was said"; "Two at *a* time."

When nouns have the same form for both singular and plural, this use of the article distinguishes the numbers: as, "He has *a* sheep"; "He has *sheep*."

(2) In the vague sense of "*a certain*": as, "One night *a* wolf fell in with *a* dog." (The word "*one*" in this sentence hardly differs in function from the articles.)

(3) In the sense of "*any*," to single out an individual as the representative of a class: as, "*A* ball is round."

(4) To make a *common noun* of a *proper noun*: as, "A Daniel come to judgment."

NOTE. In "many a child," "such a person," and similar expressions, the article follows the adjective, instead of preceding it.

CAUTION. It is incorrect to say, "What kind of a flower?" because "a" means "one."

Exercise 200

Tell the difference in meaning between:

1. Give me a (one) pen.
2. I have caught (a) cold.
3. A black and (a) white cat.
4. Bring me the (that) candle.
5. Grass (The grass) is green.
6. I sprang to a (the) window.
7. Birds (The birds) are singing.
8. Men (The men) admired him
9. He has (a) trout in his basket.
10. Bring me a (the) lighted candle.
11. Man (The man) is a strange being.
12. Wanted a cook and (a) housemaid.
13. Men (The men) ran to give the alarm.
14. There were few (a few) friends with him,
15. He behaved with little (a little) reverence.
16. The (That) road crosses the (a) mountain.
17. A man (The man) on the shore rescued her.
18. Mr. Smith (A Mr. Smith) called to see you.
19. If you wish to have virtue (a virtue), you must practice it.
20. Shall I tell you a (the) story of a (the) wolf and a (the) dog?

Exercise 201

Insert the proper article in each blank, if an article is needed; if no article is needed, leave the place blank:

A, an, the

1. — lion is — king of beasts.
2. What kind of — bird is that?
3. My favorite flower is — violet.
4. What sort of — pen do you like?
5. Colonel Waring died of — yellow fever.
6. He well deserves the name of — scholar.
7. Omit — third and — fourth page (pages).
8. There are two articles, the definite and — indefinite.
9. Nouns have two numbers, — singular and — plural.
10. Two figures came slowly down the road; — one was a man, — other a boy.

Exercise 202

1. *Write five sentences of your own illustrating the three common uses of the Definite Article.*
2. *Write five sentences of your own illustrating the four common uses of the Indefinite Article.*

166. Caution. Not every "the" is an article, nor every "a."

In "*The* more they get *the* more they want," and similar constructions, "the" is an adverb, a survival of an old adverbial case-form of the pronoun "that."

In "Who goeth *a* borrowing, goeth *a* sorrowing," and similar constructions, "a" is a survival of an old preposition.

167. Position of Adjectives. Adjectives are used with nouns or pronouns in three different ways, indicated by different positions, as follows:

1. **Adherent:** as, "The *happy* child danced with joy." This relation is a close connection, in direct attachment to the substantive. It has sometimes been called the *Attributive* relation.

2. **Appositive:** as, "The child, *happy* and *joyous*, danced along the path." This relation is the same as that of the appositive noun (54).

3. **Predicate:** as, "The child is *happy*." Here the connection with the substantive is made through the medium of the verb, and the adjective is a subjective complement or predicate adjective (38)

168. Substitutes for Adjectives. The function of an adjective may be performed by:

(1) A *noun or a pronoun in the possessive case:* as, "That is *John's* book"; "This is *my* book." (116, 133.)

(2) A *prepositional phrase:* as, "The path *by the lake* is shady."

(3) An *infinitive phrase:* as, "Water *to drink* was scarce."

(4) A *participial phrase:* as, "The boy *reciting his lesson* is my brother."

(5) A *clause:* as, "The girl *whom you saw* is my sister." (49, 145.)

169. How to Parse an Adjective. To parse an adjective one must tell:

(1) Its class.

(2) Its comparison.

(3) Its use.

MODEL. "The *good* news arrived yesterday."

"Good" is a descriptive adjective. It is in the positive degree, and is compared, "good," "better," "best." It modifies the noun "news" in the adherent position.

Exercise 203

Parse the Adjectives in Exercise 17.

Exercise 204

(REVIEW)

Parse the Adjectives in Exercise 50.

Exercise 205

(REVIEW)

Parse the Nouns, Pronouns, and Adjectives in Exercise 91.

CHAPTER VI

OF ADVERBS

An **Adverb** is a word used to modify a verb, an adjective, or another adverb (85).

Most adverbs are used only with verbs; hence the name "adverb." The adverbs that are used with adjectives or other adverbs are few in number.

170. Adverbs Classified According to Meaning.
Classified according to meaning, adverbs are of six kinds:

- (1) *Adverbs of time:* as, "Let us go *now*."
- (2) *Adverbs of place:* as, "Come *here*."
- (3) *Adverbs of manner:* as, "He fought *bravely*."
- (4) *Adverbs of degree:* as, "He talks *little*."
- (5) *Adverbs of cause:* as, "*Why* did you come?"
- (6) *Adverbs of assertion:* as, "*Perhaps* I can help you";
"No, you can *not* help me."

"No" and "yes," which are used by themselves as the equivalents of sentences, are classed as adverbs for historical reasons.

Exercise 206

Classify the Adverbs in Exercise 96 according to meaning.

MODEL FOR WRITTEN EXERCISE:

<i>Time</i>	<i>Place</i>	<i>Manner</i>	<i>Degree</i>	<i>Cause</i>	<i>Assertion</i>
now		bravely		why	not

171. Adverbs Classified According to Use. Classified according to use, adverbs are of three kinds:

1. *Limiting Adverbs*, used to modify the meaning of a verb, an adjective, or an adverb: as, "He walked *rapidly*"; "She is *very* pretty, and talks *exceedingly well*."

2. *Interrogative Adverbs*, used to ask questions: as, "When did you arrive?" Indirect: "He asked *when* we arrived."

3. *Conjunctive Adverbs*, used to introduce clauses: as, "We went on to Paris, *where* we stayed a week."

Conjunctive adverbs shade off into conjunctions, from which they frequently cannot be distinguished.

172. The Form of Adverbs. With regard to form, adverbs are of three kinds:

1. *Simple Adverbs*, which have no adverbial termination: as, "Come *here*"; "That is *too* bad." This class includes nouns and adjectives that are made into adverbs by being set in an adverbial position: as, "He was *stone* dead"; "Pull *hard*."

2. *Derivative Adverbs*, which have adverbial terminations: as, "You acted *wisely* "

3. *Compound Adverbs*, which are idiomatic adverbial phrases that cannot easily be separated into parts. The following are common examples:

arm-in-arm	at once	in vain
as yet	at worst	now-a-days
at all	by all means	of course
at best	by far	of late
at large	face to face	of old
at last	for good	on high
at least	ere long	one by one
at length	in general	two by two
at most	in short	

The *most common form* of adverb in literary English is the form in “-ly.” It is made freely from all kinds of adjectives except those that already end in “-ly.”

Adjectives that already end in “-ly,” as “lively” and “friendly,” usually have no corresponding adverb. We use instead some adverbial phrase: as, “in a friendly way”; “in a lively manner.”

Adjectives used as adverbs are frequent in the literature of the seventeenth and eighteenth centuries: as, “Then was the king *exceeding* glad” (Dan. vi, 23); “The sea went *dreadful* high” (Robinson Crusoe). They also occur somewhat freely in modern poetry. In modern literary prose they are seldom used, good writers preferring the adverbial forms in “-ly,” except in a few cases which may be learned by observation: as, “*Pitch* dark”; “He ran *fast*”; “Come *quick*”; “Stand *right*”; “I bought it *cheap*.”

Exercise 207

Tell which of the italicized words is correct according to the best usage, and give the reason:

1. She gets her lessons *easy* (*easily*) enough.
2. Are you coming with us? *Sure* (*surely*).
3. Speak *slow* (*slowly*) and *distinct* (*distinctly*).
4. He could *scarce* (*scarcely*) control his feelings.
5. A person should dress *suitable* (*suitably*) to his station.

173. Comparison of Adverbs. Many adverbs denote ideas that vary in degree, and therefore they admit of comparison, like adjectives (157).

Adverbs of one syllable (and a few others) usually form their comparative and superlative degrees by adding “-er” and “-est”: as, “Pull *harder*.”

Adverbs in “-ly” usually form the comparative and superlative by prefixing “more” and “most”: as, “He felt it *most keenly*.”

In other respects the comparison of adverbs resembles the comparison of adjectives.

Exercise 208

Tell which of the italicized expressions is preferable, and give the reason:

1. I can study *easiest* (*most easily*) in the morning.
2. He writes *plainer* (*more plainly*) than he used to.
3. You ought to value your privileges *higher* (*more highly*).
4. Which can run the *faster* (*fastest*), Conner or Boardman?
5. Which is the *farther* (*farthest*) north, New York, Chicago, or San Francisco?

174. Adjective or Adverb. It is sometimes a question whether to use an adjective or an adverb after such verbs as “grow,” “look,” “sound,” “smell,” “taste.”

If the added word applies to the subject of the verb, it should be an adjective; if to the verb, it should be an adverb. We say “We feel *warm*,” when we mean that we are warm; we say “We feel *warmly* on this subject,” when we mean that our feelings are stirred up.

As a rule, it is proper to use an adjective whenever the verb resembles in meaning some form of the verb “be” or “seem”; otherwise we use an adverb.

Sometimes we may use either adjective or adverb, with no difference in meaning: as, “We arrived *safe* (*safely*).”

“I feel *well*” and “You look *well*” are the correct expressions when referring to health, and “well” is here a predicate adjective.

“Good” is not used as an adverb by the best writers and speakers.

Exercise 209

Distinguish between:

1. That looks *good* (*well*).
2. We found the way *easy* (*easily*).
3. The potatoes are boiling *soft* (*softly*).
4. The new bell-boy appeared *prompt* (*promptly*).
5. I found Barbara *happy* (*happily*) at home.

Exercise 210

Tell which of the italicized words is correct, and give the reason:

1. She plays very *good* (*well*).
2. The door shut *easy* (*easily*).
3. Deal *gentle* (*gently*) with them.
4. How *sweet* (*sweetly*) those blossoms smell!
5. He stood *firm* (*firmly*) in spite of opposition.
6. He felt *awkward* (*awkwardly*) in her presence.
7. She looks *beautiful* (*beautifully*) in a pink gown.
8. He did not act *awkward* (*awkwardly*) in her presence.
9. The wind blows *cold* (*coldly*) through the gaps in these mountains.
10. Will you come? *Sure* (*surely*).

175. Position of Adverbs. Adverbs, like other modifiers, should be placed next to the word or words that they modify.

The word *only* requires special care, as will appear from observing how changes in its position affect the meaning of the following sentences:

(a) *Only* he lost his hat. (b) He *only* lost his hat. (c) He lost *only* his hat. (d) He lost his *only* hat. (e) He lost his hat *only*.

As a general rule, "only" should be placed immediately before what it is intended to modify. Occasionally, when no ambiguity would arise (as at the end of sentences), it may be placed after the word it modifies, with an emphatic, almost a disparaging effect: as, "He lost his hat *only*."

176. "There" Expletive. Compare the following sentences:

- (a) A gust of wind came.
- (b) *There* came a gust of wind.

These sentences are alike in meaning, but differ in form. The first sentence begins with the subject, "A gust of wind," which is followed by the predicate, "came." The second sentence begins with "There," followed by the predicate, which in turn is followed by the subject. In such sentences the introductory word "there" adds nothing to the meaning, and is commonly called an **Expletive** (131).

Other examples are: "*There* was water in the well"; "*There* are two sides to every question."

The second sentence tells us not so much that a gust of wind *came*, as that what came was *a gust of wind*.

The expletive "there" is regularly used before the various forms of "be" when they denote existence: as, "*There is* a God"; "*There were* giants in those days."

Exercise 211

Point out the Subject, the Predicate, and the Expletive in each of the following sentences:

1. There was a jolly miller.

MODEL FOR ORAL EXERCISE. The subject is "a jolly miller"; the predicate is "was." "There" is an expletive.

MODEL FOR WRITTEN EXERCISE:

E.	S.	P.
There	miller	was
	a	
	jolly	

2. There never was a good war.
3. There is a time for all things.
4. There was silence deep as death.
5. There came a voice from heaven.
6. There is no royal road to learning.
7. There is a reaper whose name is Death.
8. There was a sound of revelry by night.
9. There's a divinity that shapes our ends.
10. There is a pleasure in the pathless woods.
11. There came to the beach a poor exile of Erin.

Exercise 212

Write five sentences that begin with "there" Expletive, and underline the predicate of each.

177. Double Negatives. In modern literary English two negatives destroy each other, and are equivalent to an affirmative: as, "I can't do nothing" = "I can (and must) do something."

Formerly two or more negative adverbs were frequently used to strengthen one another.

178. Substitutes for Adverbs. The adverbial function may be performed by:

(1) *A noun*: as, "The book cost a *dollar*"; "We studied an *hour*." (115: 4.)

(2) *An adverbial phrase:* as, "He came *on foot*." (47.)

(3) *An adverbial clause:* as, "They started *when the sun rose*." (49.)

179. How to Parse Adverbs. To parse an adverb we must give its:

(1) Class according to (a) use, and (b) meaning.

(2) Comparison.

(3) Construction.

MODEL. "Here stands the man."

"Here" is a limiting adverb of place. It cannot be compared. It modifies the verb "stands."

Exercise 213

Parse the Adverbs in Exercise 100.

Exercise 214

(REVIEW)

Parse the Nouns, Pronouns, Adjectives and Adverbs in Exercise 101.

CHAPTER VII

OF VERBS

A **Verb** is a word used to assert (27).

The verb is the instrument of assertion. Usually it denotes action; less often, being or state (28); sometimes it has assertive power only (29). Sometimes it is a single word, sometimes a phrase (30).

I. CLASSIFICATION

180. Transitive Verbs. Examine the verb in the following sentence:

John *frightened* Helen.

In this sentence, "frightened" denotes an action which involves two persons: John, the *doer* of the action; and Helen, who *receives* it. The action of frightening *passes over* from John, the doer, to Helen, the receiver.

A verb that denotes an action that passes over from a doer to a receiver is called a **Transitive Verb** (Latin *transire*, "to pass over").¹ (See page 275.)

¹**To the Teacher.** A transitive verb is often defined as "a verb that requires an object to complete its meaning." This is not true of a transitive verb in the passive voice. Furthermore it does not help pupils to see the difference between direct objects and predicate nouns or adjectives in such sentences as "Arnold turned his back" and "Arnold turned traitor."

Definition. A Transitive Verb is a verb that denotes an action that passes over from the doer to a receiver.

Other examples are:

I *hear* a voice.

Galileo *invented* the pendulum.

181. Intransitive Verbs. Examine the verbs in the following sentences:

John *laughed*.

John *was* happy.

John *became* a doctor.

These verbs do not denote an action that passes over from a doer to a receiver. Such verbs are called **Intransitive Verbs**.

Definition. Intransitive Verbs are verbs that do not denote an action that passes over from a doer to a receiver.

Other examples are:

The rainbow *comes* and *goes*.

Enough *is* as good as a feast.

Intransitive verbs are of two kinds: (1) *Verbs of Complete Predication*, which can be used by themselves as complete predicates: as, "The rainbow *comes* and *goes*" (34); (2) *Verbs of Incomplete Predication* or *Linking Verbs*, which cannot by themselves be used as complete predicates, but require predicate nouns or adjectives: as, "Enough *is* as good as a feast" (35).

182. Some Verbs Either Transitive or Intransitive. The distinction between transitive and intransitive verbs is based solely on meaning and use, and if the meaning and use of a verb change, its classification changes too. Hence, it happens that some verbs are at one time transitive, at another intransitive: as,

<i>Transitive:</i>	She <i>wore</i> a wreath of roses The night that first we met.
<i>Intransitive:</i>	Never morning <i>wore</i> To evening, but some heart did break.

A peculiar instance of change from one class to another occurs when a verb usually intransitive becomes transitive through the addition of a preposition used as an inseparable adjunct: as, "They *laughed*"; "They *laughed at* me." That the words "laughed at" in the last sentence are to be taken together as a transitive verb is shown by the fact that if the sentence is thrown into the passive form (185), "at" remains attached to the verb: as, "I *was laughed at* by them."

Exercise 215

Make a list of the Verbs in the following sentences and tell whether they are Transitive or Intransitive:

1. I hear a voice.
2. The shrill bell rings.
3. The horse and rider reel.
4. The splendor falls on castle walls.
5. My good blade carves the casques of men.
6. A troop of strange children ran at his heels.
7. He came to a rocky gorge in the mountain.

8. The little boy dipped his hands in the pool.
9. God scatters love on every side.
10. I leaped on board the train.
11. With his knife the tree he girdled.
12. I shot an arrow into the air.
13. The lark at heaven's gate sings.
14. Long at the window he stood.
15. Vast meadows stretched to the eastward.
16. Trifles make perfection.
17. Galileo invented the pendulum.
18. Month after month passed away.
19. Four times the sun had risen and set.
20. He went to his room to lie down.

Exercise 216

Write ten sentences, using each of the following Verbs first as *Transitive*, then as *Intransitive*:

break fly move return speak

183. Transitive and Intransitive Distinguished by Form. A few verbs in common use, distinguished as transitive or intransitive by their spelling, are often confounded in some of their forms. They are:

Intransitive	Transitive
Fall: as, "Divided we <i>fall</i> ."	Fell ("cause to fall"): as, "Woodmen <i>fell</i> trees."
<i>Past</i> , fell: as, "Great Cæsar <i>fell</i> ."	<i>Past</i> , felled: as, "They <i>felled</i> all the good trees."
<i>Past Participle</i> , fallen: as, "She has <i>fallen</i> asleep."	<i>Past Participle</i> , felled: as, "This tree was <i>felled</i> yesterday."

Intransitive	Transitive
Lie as, "He <i>will</i> ."	Lay ("cause to lie"), as, "Lay the book down."
Past, lay as, "Behold, Sister, lay <i>dead</i> ."	Past, laid as, "He <i>laid</i> the book down."
Past Participle, lain, as "Had he <i>lain</i> there long?"	Past Participle, laid, as, "He has <i>laid</i> the book down."
Rise as, "Rise with the lark."	Raise ("cause to rise"), as, "Raise your head."
Past, rose as, "Then up he <i>rose</i> ."	Past, raised as, "He <i>raised</i> his head."
Past Participle, risen, as, "The lark has <i>risen</i> ."	Past Participle, raised, as, "He has <i>raised</i> his head."
Sit as, "Let us <i>sit</i> down."	Set ("cause to sit"), as, "Set the lamp on the table."
Past, sat as, "We <i>sat</i> on the piazza."	Past, set as, "She <i>set</i> the lamp on the table."
Past Participle, sat as, "He has <i>sat</i> there all day."	Past Participle, set as, "She has <i>set</i> the lamp on the table."

Exercise 217

Insert the proper word in each blank in the following sentences:

Lie, lay, lying, laying, lain, laid.

1. Let him — there.
2. I found it — on the floor.
3. Ireland —s west of England.
4. Slowly and sadly we — him down.
5. You had better — down for a while.

6. During the storm the ship — at anchor.
7. He told me to — down, and I — down.
8. The carpet does not — smooth on the floor.
9. I was so weary that I — down in my clothes.
10. He told me to — it down, and I — it down.

Exercise 218

Insert the proper word in each blank in the following sentences:

Rise, rose, risen, raise, raised.

1. — up, you lazy fellow.
2. The price of corn has —.
3. Let them — up and help you.
4. She cannot get her bread to —.
5. Cain — up against Abel, his brother.
6. Many are they that — up against me.
7. Abraham — up early in the morning.
8. He — himself up before I could reach him.
9. “— up,” said I, “and get you over the brook.”
10. He — up and began to speak.

Exercise 219

Insert the proper word in each blank in the following sentences:

Sit, sat, set.

1. Where do you —?
2. Have you — there long?
3. — down and talk a while.
4. Let us — a good example.
5. She had to — up all night.
6. The calamity — heavy on us

7. Let us — here and listen to the music.
8. Yesterday we — round the fire telling stories.
9. He — the basket on a rock, while he went to the spring.
10. — thine house in order.

184. Auxiliary Verbs. Compare the uses of the verb “have” in the following sentences:

I *have* a ball.

I *have* lost my ball.

In the first sentence “have” expresses a distinct idea of its own, namely, the idea of possession.

In the second sentence it has laid aside this meaning and merely helps to express the meaning of another verb, “lost.”

A verb that merely helps to express the meaning of another verb is called an **Auxiliary Verb**.

Definition. An auxiliary verb is a verb that merely helps to express the meaning of another verb.

A verb that expresses a distinct idea or notion of its own is sometimes called a **Notional Verb**.

The verb that follows an auxiliary is always an infinitive (94) or a participle (93), and is sometimes called the **Principal Verb** in the verb-phrase.

Can, let, may, must, ought, should, and would. These verbs cannot stand alone as predicates, but are always followed by the infinitive of another verb; therefore most grammarians call them auxiliaries. But they also express

distinct ideas of their own, e.g. ability, volition, permission, necessity, obligation, etc.

Exercise 220

Tell whether the italicized verbs are Auxiliary Verbs or not. If not auxiliary, tell the idea or notion expressed:

1. She *does* her work well.
2. She *does* not see me.
3. *Have* you a sled?
4. *Have* you read "Ben-Hur"?
5. I *am* reading it now.
6. It *is* an interesting story.
7. You *may* come to see me whenever you can find time.
8. *Can* you speak French?
9. I *must* go now.
10. Everyone *ought* to tell the truth always.

II. VOICE

185. Voice Defined. Compare the following sentences:

An Indian *shot* a deer.

A deer *was shot* by an Indian.

The verbs "shot" and "was shot" are both transitive, because they represent an action passing over from a *doer* to a *receiver* (180).

"Shot" represents the subject of the sentence as *doing* the action, while the receiver is named by the direct object.

"Was shot" represents the subject of the sentence

as *receiving* the action, while the doer is expressed by the phrase, "by an Indian."

A difference in the form of a verb to show whether the subject acts or is acted upon is called **Voice**.

When a verb represents the subject as doing the action it is in the **Active Voice**.

When a verb represents the subject as receiving the action it is in the **Passive Voice**.

Definition. Voice is a difference in the form of a verb to show whether the subject acts or is acted upon.

Definition. The active voice is the form of a verb which represents the subject as doing the action.

Definition. The passive voice is the form of a verb which represents the subject as receiving the action.

Sometimes the subject of a passive verb denotes the object *produced* by the action: as, "The nest was built by a wren."

When a transitive verb is in the passive voice, the doer of the action is often omitted: as,

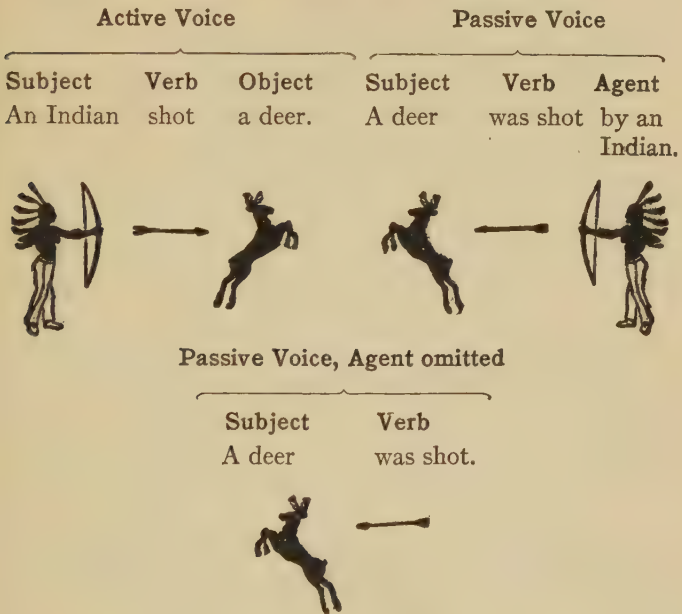
A deer *was shot* [by an Indian].

Helen *was frightened* [by John].

The ship *was wrecked* [by a storm].

Intransitive verbs can have no passive voice.

The difference between the active and the passive voices of transitive verbs may be graphically represented as follows:



Verbs like "have," "own," "possess," "inherit," etc., though they do not express action or feeling, are nevertheless called transitive, because they involve two objects, the possessor and the thing possessed.

Exercise 221

Make a list of the verbs in the following sentences and tell whether they are in the Active or the Passive Voice:

1. Grocers sell butter.

2. Butter is sold by grocers.
3. The manager gave me a ticket.
4. The bird forsook her nest.
5. Joan of Arc was burned at the stake.
6. The solos will be sung by Madame Homer.
7. The voice of the turtle dove is heard in the land.
8. Mother is giving a luncheon to-day.
9. The school bell had been rung at the usual time.
10. The swallows were seeking their nests.

Exercise 222

Rewrite the sentences in Exercise 221, changing the Active into the Passive Voice and the Passive into the Active Voice.

Exercise 223

Make a list of the verbs in the following selection and tell whether they are in the Active or the Passive Voice:

APPLES IN ANCIENT TIMES

It appears that apples made a part of the food of that unknown primitive people whose traces have lately been found at the bottom of the Swiss lakes, so old that they had no metallic implements. An entire black and shriveled crab apple has been recovered from their stores.

The apple tree has been celebrated by the Hebrews, Greeks, Romans, and Scandinavians. Some have thought that the first human pair were tempted by its fruit. Goddesses contended for it, dragons guarded it, and heroes searched for it.

Exercise 224

Write two sentences in which the verbs are in the Active Voice; three in which they are in the Passive Voice.

186. Form of the Passive Voice. Compare the following sentences:

(*Active*) Grocers *sell* butter.

(*Passive*) Butter *is sold* by grocers.

(*Active*) Congress *made* Dewey an admiral.

(*Passive*) Dewey *was made* an admiral by Congress.

(*Active*) The manager *will give* you a ticket.

(*Passive*) A ticket *will be given* you by the manager; or (occasionally), You *will be given* a ticket by the manager.

You observe that the passive voice of a verb is formed by using the verb *be* as an auxiliary ("is," "was," "will be").

You observe, also, that when a sentence is changed from the active to the passive form, the direct object of the active verb ("butter," "Dewey," "ticket") becomes the subject of the passive verb.

The subject of the active verb ("Grocers," "Congress," "manager") becomes an agent after the passive verb—a relation expressed by the preposition "by."

An objective complement ("admiral") becomes a predicate noun (or adjective).

An indirect object usually remains an indirect object. Sometimes the indirect object is made the subject of the passive verb, the direct object then becoming a "retained object" (188).

Exercise 225

Rewrite the following sentences changing each verb into the Passive Voice:

1. The Puritans founded Harvard College.
2. Manners reveal character.
3. A sense of duty pursues us ever.
4. Gentle deeds make known a gentle mind.
5. Public amusements keep people from vice.
6. A crumb of bread thrown in jest made Prescott, the historian, blind for life.
7. They found her lying in the snow frozen to death.
8. All believed him to be an honest man.
9. The sly agent imposed upon us both.
10. The wounded man's wife took care of him.

Exercise 226

Rewrite the following sentences changing each verb into the Active Voice:

1. The corn has been badly damaged by the late storm.
2. The subject was dropped by us and has not been mentioned since.
3. Forty thousand persons were killed in 1883 by the eruption of the volcano of Krakatoa.

4. It will be said by the newspapers that congratulations are showered on you by your friends.

5. In 1453 Constantinople was captured by the Turks and made the capital of their empire.

Exercise 227

Rewrite the following sentences, changing each into the Passive form, and tell the use in the new sentences of the italicized words:

1. He kept me *waiting*.

MODEL. I was kept *waiting* by him. A predicate participle.

2. This made him *angry*.

3. God called the light *day*.

4. She promised *me* a book.

5. I gave *him* a receipt in full.

6. They painted the house *green*.

7. Victoria made Tennyson a *baron*.

8. Perseverance keeps honor *bright*.

9. Mother bought *Alice* a doll.

10. He wrought the castle much *annoy*.

11. He told *them* many strange stories of the sea.

187. Caution. The passive voice, denoting *action received* by the subject of the sentence, must not be confounded with predicate words denoting the *condition* of the subject, e.g., "He is gone"; "Our revels now are ended." (32.)

The passive voice must also be carefully distinguished from the *progressive tenses* (202) of the active voice: as,

Passive: "Birds *are shot* for their feathers."

Progressive: "The birds *are singing*."

Exercise 228

Tell whether the italicized words in Exercise 24 are Predicate Adjectives or Participles, or parts of Passive Verb-phrases.

Exercise 229

Tell whether the italicized words in the following sentences are Predicate Adjectives or Participles, or parts of Passive Verb-phrases:

1. The melancholy days *are come*.
2. The school bell *is rung* at nine o'clock.
3. The quality of mercy *is not strained*.
4. The apples *were picked* yesterday.
5. The spectacle *was well adapted* to excite wonder.
6. Man *is born* unto trouble as the sparks fly upward.
7. The lines *are fallen* unto me in pleasant places.
8. Rome *was not built* in a day.
9. I *am not prepared* to recite this morning.
10. A fool and his money *are soon parted*.

Exercise 230

Make a list of the verbs in the following sentences and tell the Voice of each:

1. Annie *is studying* her lesson.
2. Tom *has been mending* his kite.

3. The lawn is being watered by the gardener.
4. The grammar class is taught by Miss H.
5. By whom was this ink spilled?

188. Indirect Objects in Passive Sentences.

When sentences containing a direct and an indirect object are turned into the passive form, it would seem that the direct object should become the subject of the passive verb, because it denotes the object which directly receives the action expressed by the verb; and that the indirect object should remain unchanged: thus,

Ind. Obj.
(Active) He handed *her* a chair.

Ind. Obj.
(Passive) A chair was handed *her*.

As a matter of fact, however, not the direct object, but the indirect is sometimes made the subject of the passive verb: as,

She was handed a chair.

This cannot be logically explained, but it is accepted as good English. "Chair" is for convenience called a **Retained Object**.

Exercise 231

Change the following sentences into the Passive form:

1. Harry gave me a penny.
2. She promised me a book.

3. I gave him a receipt in full.
4. Mother bought Alice a doll.
5. He paid the men their wages.
6. He wrought the castle much annoy.
7. Nature teaches beasts to know their friends.
8. He told them many strange stories of the sea.

III. NUMBER AND PERSON

189. Inflection for Number and Person. In some languages the form of the verb changes with the number and person of the subject, and the verb is said to *agree* with its subject in number and person.

In Old English such number and person forms of the verb were numerous.

In modern English the form of the verb "be" still changes with the number and person of the subject, as follows:

Present		
<i>Singular</i>		<i>Plural</i>
<i>First Person: I am</i>	We	} <i>are</i>
<i>Second Person: You are (Thou art)</i>	You	
<i>Third Person: He is</i>	They	
Past		
<i>First Person: I was</i>	We	} <i>were</i>
<i>Second Person: You were (Thou wast)</i>	You	
<i>Third Person: He was</i>	They	

Other verbs in modern English have lost all their inflections for number and person, except in the

second and third persons of the singular number, as follows:

First Person: I make.

Second Person: Thou makest.

Third Person: He makes (*maketh*).

The termination “-st” (subject “thou”) is used only in Biblical and poetic language (127).

The termination “-th” or “-eth,” which was once used instead of “-s,” survives only in Biblical language and in poetry: as, “He that *maketh* haste to be rich shall not be innocent”; “He *prayeth* well who *loveth* well.”

In common use the only inflection for number and person is “-s” in the third person singular, except in the verb “be.”

190. Construction of Number Forms. Examine the verbs and their subjects in the following sentences:

(1) A *sense* of duty *pursues* us ever. (Singular subject; singular verb.)

(2) *Troubles* never *come* singly. (Plural subject; plural verb.)

(3) *Half* of them *are* gone. (Subject, singular in form but plural in sense; plural verb.)

(4) “*Gulliver’s Travels*” *was* written by Swift. (Subject plural in form but singular in sense; singular verb.)

(5) *Tom* and his *sister* *were* there. (Two singular subjects together forming a plural; plural verb.)

(6) *Bread and butter* *is* good enough for me. (Two singular subjects taken together as one thing; singular verb.)

(7) Neither *Fred* nor his *sister* *was* there (Two singular subjects considered separately; singular verb.)

You observe that, in general, a singular form of the verb is used when the subject is singular or regarded as singular; a plural form, when the subject is plural or regarded as plural.

The principle that a verb agrees with its subject in number is in most cases followed unconsciously. A few constructions, however, require special notice:

1. The pronoun "you" takes a plural verb even when the meaning is singular: as, "Tom, you *were* late."

2. A collective noun in the singular number takes a singular verb when the collection is viewed as a whole; a plural verb when the members of the collection are thought of as individuals (136): as, "The committee *was* discharged." (Here the committee is thought of as a body.) "The committee *were* eating dinner." (The committee ate, not as a body, but as separate individuals.)

3. Sometimes a singular noun takes a plural sense from the presence of two or more distinguishing adjectives: as, "Mental, moral, and physical *education* here go hand in hand."

4. When subjects connected by "or" or "nor" are of different numbers, the verb usually agrees with the nearest: as, "One or two *were* there."

Caution. When one or more plural words come between a singular subject and its verb, a writer is in danger of forgetting the real subject and of giving to the verb the number of the nearest substantive. The following sentences are correct: "The formation of paragraphs *is* very important." (Here the subject is "formation.") "Every one of us *has* had this feeling." (Here the subject is "Every one.")

Words joined to a singular subject by "with," "together with," "in addition to," or "as well as," are not on the same grammatical level as the subject, but are parenthetical, and

therefore do not affect the number of the verb: as, "Justice, as well as mercy, *allows* it."

Exercise 232

Insert in each of the blanks the proper form of the verb "be," and give the reason for your choice:

1. I know you — there.
2. One of you — mistaken.
3. One or two — ready now.
4. Two years — a long time.
5. Five years' interest — due.
6. A hundred yards — not far.
7. There — many things to do.
8. Bread and milk — good diet.
9. The public — cordially invited.
10. Each of the sisters — beautiful.
11. Neither of the girls — very much at ease.
12. A number of the boys — waiting outside.
13. Manual and physical training — necessary.
14. Either the master or his servants — to blame.
15. Two thousand dollars a year — a good salary.
16. Fluency and eloquence — two different things.
17. Neither the painter nor his picture — very famous.
18. She has one of the prettiest faces that ever — seen.
19. "Tales of a Traveler"—published by Irving in 1824.
20. General Custer, with all his men, — massacred by Indians.

191. "Don't." "Don't," which is a contraction of "do not," and which is proper enough in its place, should not be misused for "doesn't" when the sub-

ject is in the third person singular. The following sentences are correct: "Why *doesn't* she come?" "Why *don't* they come?"

Exercise 233

Insert the proper contraction (don't, doesn't) in each blank, and give the reason for your choice:

1. Why —— he write?
2. It —— seem possible.
3. She —— like croquet.
4. I —— know what it is to be afraid.
5. The captain says he —— know what it is to be afraid.

192. Construction of Person Forms. A difficulty arises in using the personal forms of verbs when the subject consists of two or more nouns or pronouns of *different persons* connected by *either—or*, or *neither—nor*. For example, shall we say: "Either he or I *is* mistaken," or "Either he or I *am* mistaken"?

We usually, but by no means always, let the verb agree with the nearest subject; or, we give the preference to the first person over the second or third.

It is better to avoid such difficulties (1) by using some verb that has the same form for all persons: as, "Either he or I *must be* mistaken"; or (2) by rearranging the sentence: as, "Either you are mistaken, or I am"; "One of us is mistaken," etc.

193. Verbs with Relative Pronouns as Subjects. When the subject of a verb is a relative pronoun, the

verb takes the number and person of the *antecedent* for which the pronoun stands: as, "I, who *am* your friend, would not pain you needlessly"; "You, who *are* my friend, should not deceive me"; "He who *is* my friend will help me."

Exercise 234

Tell which of the italicized forms is right, and give the reason:

1. She is one of the best mothers that *has* (*have*) ever lived.

NOTE. The antecedent of "that" is "mothers."

2. My room is one of those that *overlook* (*overlooks*) the lake.

3. It was one of the best games that *has* (*have*) ever been played on our field.

4. You are not the first man that *has* (*have*) been deceived by appearances.

5. He is one of those restless boys who *is* (*are*) always wanting to do something.

6. One of his many good traits that *come* (*comes*) to my mind was his modesty.

7. "Treasure Island" is one of the best pirate stories that *was* (*were*) ever written.

8. Stevenson is one of the writers who *is* (*are*) destined to be immortal.

9. I am the man who *have* (*has*) charge of the boats.

10. Please show me that one of the pictures that *is* (*are*) most like her.

IV. TENSE

194. Tense Defined. Compare the verbs in the following sentences:

I *see* the Brooklyn Bridge.

I *saw* the Brooklyn Bridge.

I *shall see* the Brooklyn Bridge.

Here we have three different forms of the same verb, denoting the same action, but referring it to different times—the present, the past, and the future.

A difference in the form of a verb to denote time is called **Tense** (Old French, “time”).

A verb that refers to present time is in the **Present Tense**. A verb that refers to past time is in the **Past Tense**. A verb that refers to future time is in the **Future Tense**.

Definition. Tense is a difference in the form of a verb to denote time.

Definition. The present tense is the form of the verb that denotes present time.

Definition. The past tense is the form of the verb that denotes past time.

Definition. The future tense is the form of the verb that denotes future time.

195. Simple Tenses. The English verb has only two simple tense forms: the **Present Tense**, which is the same as the root-form of the verb: as, “I

write," "I *hope*"; and the **Past Tense**, which is formed from the present by inflection: as, "I *wrote*," "I *hoped*."

To denote future action the present tense was at first employed, as it still is occasionally: as, "We *begin* practice to-morrow."

196. Formation of the Past Tense: Regular Verbs. Examine the forms of the verbs "obey," "hope," and "mean" in the following sentences:

Present	Past
I <i>obey</i> you.	I <i>obeyed</i> you.
We <i>hope</i> for the best.	We <i>hoped</i> for the best.
They <i>mean</i> well.	They <i>meant</i> well.

You observe that the past tense is formed by adding "-ed," "-d," or "-t."

A verb that forms its past tense by adding "-ed," "-d," or "-t," is called a **Regular Verb**.

Definition. A regular verb is a verb that forms its past tense by adding "-ed," "-d," or "-t."

Most regular verbs are of later origin than irregular verbs. Hence this mode of forming the past tense is sometimes called the **New Conjugation**. It is also sometimes called the **Weak Conjugation**.

Many regular verbs undergo an internal vowel change, like irregular verbs; but they differ from irregular verbs in having an added "-d" or "-t" in the past tense: as, tell, *told*; teach, *taught*; buy, *bought*.

Some regular verbs change "d" of the present to "t" in the past: as, build, *built*; send, *sent*; spend, *spent*.

197. Formation of the Past Tense: Irregular Verbs. Examine the forms of the verb "give" in the following sentences:

Present	Past
They <i>give</i> liberally.	They <i>gave</i> liberally.

You observe that the past is formed from the present by changing the vowel "i" to "a".

A verb that forms its past tense by an internal vowel change, without any suffix, is called an **Irregular Verb**.

Definition. An irregular verb is a verb that forms its past tense by an internal vowel change, without any suffix.

Irregular verbs are among the oldest verbs in our language; therefore their mode of forming the past tense is sometimes called the **Old Conjugation**. It is also sometimes called the **Strong Conjugation**.

All these verbs originally had the ending "-n" or "-en" in the past participle (93); but this ending has been lost in many verbs: as, "fight," "fought [en]."

198. Formation of the Past Tense: Mixed Verbs. Some irregular verbs have adopted the method of the new conjugation while retaining also that of the old: as, *crow*, *crew* or *crowed*; *dig*, *dug* or *digged*; *hang*, *hung* or *hanged*; *thrive*, *throve* or *thrived*.

A few verbs form their past tense according to one conjugation, and their past participle according to another: as, *hew*, *hewed*, *hewn*: *show*, *showed*, *shown*; *sow*, *sowed*, *sown*: *swell*, *swelled*, *swollen*; *wake*, *woke*, *waked*.

199. Phrasal Tenses. In course of time the two simple tenses were found insufficient; and to denote further distinctions of time, verb-phrases were employed, formed by means of auxiliary verbs.

200. Phrasal Tenses: Future. To form a **Future Tense** we use "shall" or "will" as an auxiliary, followed by the root infinitive without "to": as,

"I *shall write* to him";

"He *will write* to me."

The distinction between *shall* and *will* is given in 210.

Exercise 235

Make a list of the Verbs in the following sentences, and tell the Tense of each.

1. Here stands the man.
2. Who killed Cock Robin?
3. We shall surely expect you.
4. He advanced to the council table.
5. No mate, no comrade, Lucy knew.
6. We fought because we believe in justice.
7. Still sits the schoolhouse by the road.
8. Wild animals suffer when kept in captivity.
9. You will find many beautiful flowers growing on the prairie.
10. Honor and shame from no condition rise;
Act well thy part, there all the honor lies.

Exercise 236

Write fifteen sentences containing the Present, Past, and Future Tenses of "fight," "stand," "sing," "play," and "laugh."

201. Phrasal Tenses: Perfect. To present an action as *completed* at a given time we use the present, past, or future of "have" as an auxiliary, followed by the past participle: as,

"There! I *have written* my exercise";

"Yesterday, when the clock struck nine, I *had written* two pages";

"To-morrow, by dinner time I *shall have written* all my letters."

Since these phrasal tenses denote action as completed or perfect in present, past, or future time, they are called the **Perfect Tenses**.

The **Present Perfect Tense** ("have written") denotes action completed at the present time.

The **Past Perfect Tense** ("had written") denotes action completed at some point in past time.

The **Future Perfect Tense** ("shall have written") denotes action that will be completed at some point in future time.

Originally "have" in the perfect tenses was not an auxiliary, and the participle described the object, as when we now say: "I *have* my letters *written*"; I *had* two pages *written*"; "I *shall have* my letters *written*."

Exercise 237

Make a list of the Verbs in the following sentences, and tell the Tense of each.

1. John had read the book.
2. Katharine has just finished it.

3. By to-morrow I shall have finished it.
4. I have thought of you frequently of late.
5. I have called, but ye have not answered.
6. You will have paid too dear for your whistle.
7. His father had forbidden his accompanying us.
8. He had been elected captain of the team only a few days before.

9. By the time I reach Paris I shall have traveled ten thousand miles.

10. I had often been told of the picturesque bandits and beggars that infest the highways of the East, but I had never met the gentry in such force.

Exercise 238

Write fifteen sentences containing the Perfect Tenses of "fight," "stand," "sing," "play," and "laugh."

202. Phrasal Tenses: Progressive. Compare the verbs in the following sentences:

I *write* my letters carefully.

I *am writing* my letters carefully.

Both of these sentences refer to present time, but with a difference.

In the first sentence the simple present, "write," does not necessarily mean that the writing is going on at the present moment; it merely asserts a present custom.

In order to represent an action as *going on* or *progressing*, we usually put the present, past, or

future form of "be" before the present participle: as,

I am writing letters;
I was writing letters;
I shall be writing letters.

Since such phrasal tenses denote action as progressing in present, past, or future time, they are called **Progressive Tenses**.

The **Present Progressive Tense** ("am writing") represents an action as going on at the present time.

The **Past Progressive Tense** ("was writing") represents an action as going on at some point in past time.

The **Future Progressive Tense** ("shall be writing") represents an action as going on at some point in future time.

203. Phrasal Tenses: Perfect Progressive. Compare the verbs in the following sentences:

- (1) *I have written* a composition.
- (2) *I have been writing* a composition.

In the sentence "*I have written* a composition," the verb "have written" merely represents the action as completed.

If we wish to add to the idea of completion the idea of *previously going on* or *progressing*, we combine the perfect tenses of "be" with the present participle: as,

I have been writing a composition;
I had been writing a composition;
I shall have been writing a composition.

Since the phrasal tenses denote action as *completed* in *present*, *past*, or *future* time, *after going on* or *progressing*, they are called respectively the **Present Perfect Progressive Tense**, the **Past Perfect Progressive Tense**, and the **Future Perfect Progressive Tense**.

Exercise 239

Make a list of the Verbs in the following sentences and tell the Tense of each.

1. The sun has gone down.
2. He had been walking all the morning.
3. Lucy is expecting her uncle from Boston.
4. He had written his mother from California.
5. They have been weighed in the balance and found wanting.
6. I had spoken to him frankly and asked him to reconsider his decision.
7. When the bell rings I shall have been writing twenty minutes.
8. Yesterday evening my hand was cramped, for I had been writing all day.
9. I have been writing letters this morning, and by noon I shall have finished my correspondence.
10. He had been considered quite a wit in his youth, and was still trying to live up to that reputation.

Exercise 240

Write six sentences illustrating each of the Progressive Tenses of "fight" and "stand."

204. Phrasal Tenses: Emphatic, Interrogative, and Negative. In the sentences "I *write* my letters carefully" and "I *wrote* to her yesterday," "write" and "wrote" merely assert action.

If we wish to make the same assertions *emphatically* in the face of doubt or denial, we substitute for the simple tenses certain phrasal tenses formed by putting the present or the past of "do" before the root infinitive of the principal verb: as,

"I *do write* my letters carefully";
"I *did write* to her yesterday."

These phrasal tenses are appropriately called the **Present Emphatic Tense** and the **Past Emphatic Tense**.

Other tenses are made emphatic by laying emphasis on the auxiliary that is already present: as, "I *have written* my letters."

In **Negative** and **Interrogative** sentences, the phrasal tenses formed with "do" and "did" are substituted for the simple tenses, without the effect of emphasis: as, "*Do you write* to her often?" "You *did not write* carefully."

205. Summary of Tense Forms. Gathering together the different tense forms described in the preceding sections, we may tabulate the tenses of the English verb as follows:

	Ordinary	Emphatic	Progressive
<i>Present</i>	write	do write	am writing
<i>Past</i>	wrote	did write	was writing
<i>Future</i>	will write		will be writing
<i>Present Perf.</i>	have written		have been writing
<i>Past Perf.</i>	had written		had been writing
<i>Future Perf.</i>	will have written		will have been writing

Note. Besides these regular tenses, we sometimes employ a sort of future tense phrase formed by combining the progressive tenses of "go" with the root infinitive of the principal verb preceded by "to": as, "*I am going to write a composition*"; "*I have been going to write to him for a week.*" It is best to resolve such phrases into their parts, rather than to classify them as parts of the tense system. The same is true of such phrases as "*I used to write*" and "*I am about to write.*"

Exercise 241

Make a list of the Verbs in Exercises 22 and 25 and give the Tense of each.

Omit 22: 6-8, 13-15, 18-19; 25: 8-9.

206. Principal Parts of a Verb. The present, the past, and the past participle are commonly called the **Principal Parts** of a verb, because from them we can determine all the other forms or parts.

The principal parts of a verb are the forms used in filling the blanks in the following sentences:

Present	Past	Past Participle
I — now.	I — yesterday.	I have —.

Exercise 242

Give the principal parts of the following verbs and tell whether the verbs are regular or irregular:

arise	blow	come	fight	hope	seek
bake	break	cost	find	keep	send
beat	bring	dream	freeze	laugh	set
begin	build	eat	have	lay	sing
bend	buy	fall	hear	lead	sit
beseech	catch	feed	hide	lend	teach
bind	choose	feel	hold	make	tell

207. Misused Forms. The past tense and the past participle of the verbs in the following list are often confounded or incorrectly formed:

Present	Past	Past Participle
✓ begin	began	begun
blow	blew	blown
break	broke	broken
✗ burst	burst	burst
come	came	come
✗ dive	dived	dived
do	did	done
drive	drove	driven
eat	ate	eaten
✗ fly	flew	flown
✗ flow	flowed	flowed
freeze	froze	frozen
forget	forgot	forgotten
✗ get	got	got
go	went	gone
✗ lay ("to cause to lie")	laid	laid
✗ lie ("to recline")	lay	lain

Present	Past	Past Participle
† prove	proved	proved
♂ ride	rode	ridden
♂ rise	rose	risen
† raise ("to cause to rise")	raised	raised
run	ran	run
see	saw	seen
set ("to put"; of the sun, set moon, etc., "to sink")		set
♂ sit	sat	sat
shake	shook	shaken
show	showed	shown
speak	spoke	spoken
† slay	slew	slain
steal	stole	stolen
take	took	taken
throw	threw	thrown
♂ wake	woke	waked
write	wrote	written

In using the verbs *drink*, *ring*, *shrink*, *sing*, *sink*, *spring*, *swim*, it is better to confine the forms in "a" to the past tense, and the forms in "u" to the past participle: as, "The bell *rang* five minutes ago"; "Yes, the bell has *rung*."

Exercise 243

Change the italicized verbs in these sentences to the Past Tense:

1. I *do* it myself.
2. Tom *swims* very well.
3. Harry *sees* me coming.
4. The sun *wakes* me early.
5. The wind *blows* furiously.
6. They *do* their work well.

7. Helen *comes* in every day.
8. The guests *begin* to go home.
9. The Susquehanna River *overflows* its banks.
10. Barbara *lays* her coat on the chair.
11. They *sit* in the third pew from the front.
12. Both short-stop and pitcher *run* for the ball.
13. The wild goose *flies* southward in the autumn.
14. They *eat* their supper as if they were half starved.
15. The Negro women *set* their baskets on their heads.
16. George *dives* better than any other boy in the crowd.
17. The catcher often *throws* the ball to the second base.
18. The savages who *live* on this island *slay* their captives.
19. The workmen *lay* the rails for the track with great care.
20. Obedient to the doctor's directions, she *lies* down an hour every day.

Exercise 244

Change the italicized verbs in these sentences to the Perfect Tense:

1. He *writes* home.
2. I *forget* his name.
3. The sleeper *awakes*.
4. He *stole* my watch.
5. Ethel *broke* her arm.
6. They *go by* steamer.
7. Some one *takes* my hat.
8. I *see* the President often.
9. He *gets* along fairly well.
10. They *slay* their prisoners.
11. The enemy *come* in force.
12. The boys *dive* three times.

13. I *set* the lamp on the table.
14. A mist *rises* before my eyes.
15. The water in my pitcher *froze*.
16. He *speaks* his declamation well.
17. The boys *are eating* their supper.
18. He *throws* cold water on my plan.
19. The Ohio River *overflows* its banks.
20. He *sits* by the hour talking politics.
21. Rab *shakes* the little dog by the neck.
22. This *proves* the truth of my assertion.
23. The wind *blows* my papers off the table.
24. A robin *flies* to the vines by my window.
25. John *is driving* the cows out of the corn.
26. I *lie* on the couch twenty minutes to rest.
27. This fact clearly *shows* the prisoner's guilt.
28. He *wakes* me every night by his restlessness.
29. He *rides* alone from Litchfield to Waterbury.
30. They *lay* burdens on me greater than I can bear.

208.¹ **Uses of the Simple Present.** The simple present tense has the following uses:

1. To denote action belonging to a period of time that includes the present: as, "He *goes* to town every Saturday"; "Two and two *make* four."

2. As an occasional substitute for the present progressive, to denote action going on at the present moment: as, "I *see* a robin"; "I *hear* the bell."

¹**To the Teacher.** A complete discussion of the uses of English tenses is impossible here, nor would it be desirable; for the tenses and their uses are, for the most part, learned unconsciously from conversation and reading. The following discussion is limited to the few instances in which experience shows that special comment is helpful.

3. As an occasional substitute for the future: as, "We *sail* for Europe next Saturday."

4. In vivid narrative as a substitute for the past: as, "At this news Caesar *hurries* to Gaul." This is called the **Historical Present**.

209. Uses of the Present Perfect. The present perfect tense, which ordinarily represents something as *completed* at the time of speaking, is also used, instead of a past tense, to represent a past action (1) as continuing to the present, at least in its consequences, or (2) as belonging to a period of time not yet ended: as,

- (1) "I *have lost* my book." (So that now I am without it.)
 "We *have lived* here five years." (We still live here.)
- (2) "I *have seen* him three times *to-day*."
 "We *have had* a great deal of rain *this year*."

The use of a past tense in any of these sentences would cut away the action from all connection with present time: as,

- (1) "I *lost* my book." (It may have since been found.)
 "We *lived* here five years." (We have moved away.)
- (2) "I *saw* him three times *yesterday*."
 "We *had* a great deal of rain *last year*."

Exercise 245

Distinguish in meaning between:

- 1. He studies (is studying) now.
- 2. I came (have come) to see you.

3. I read (am reading) Thackeray.
4. He lived (has lived) here a good many years.
5. I wrote (had written, was writing) my letter when he came.

Exercise 246

Tell which of the italicized forms is correct and give the reason for your answer:

1. I *was* (*have been*) here yesterday.
2. I *knew* (*have known*) him since he was a child.
3. How far did you say it *is* (*was*) from here to Chicago?
4. When we *saw* (*had seen*) everything in Geneva we went on to Paris.
5. Mr. Williams regrets that a previous engagement *prevents* (*will prevent*) him from accepting Miss Smith's kind invitation for Monday evening.

210. Shall or Will. There is an important distinction between the auxiliaries used in forming the future tenses.

At first "shall" and "will" were notional verbs, "shall" meaning "to be obliged," and "will" meaning "to wish."

At present they often retain some trace of their original meanings, "will" implying a reference to the *will* of the subject, and "shall" implying *obligation* or *compulsion*: as, "I *will* never forsake you"; "He *shall* be brought to justice." Just as often, however, "shall" and "will" are mere auxiliaries, with no trace of their original meaning: as, "The bell *will* soon ring, and I *shall* be late."

Modern usage in *independent sentences* may be exhibited as follows:

Simple Future	Future, with added idea of determination
I (we) shall	I (we) will
You will ¹	You shall ²
He (they) will	He (they) shall ²

In *clauses introduced by the conjunction "that,"* expressed or understood, the same auxiliary is used that would be used if the clause were an independent sentence: as, "I fear that we *shall* miss the train." (Independent: "We *shall* miss the train.")

Such clauses are common after *say, declare, think, believe, hope, fear,* and words of similar meaning.

In *all other subordinate clauses* "shall" in all persons denotes simple futurity; "will" in all persons implies an exercise of will: as, "When we *shall* appear (simple futurity) we shall be like Him"; "If you *will* come (i.e., are willing to come), we will give you a good time."

In *questions* "shall" is the proper auxiliary in the first person; in the second and third persons the same auxiliary is used that is expected in the answer: as, "*Shall* we go to-morrow?" "*Will* you go?" (Answer: "I *will* go.") "*Shall* you be glad when to-morrow comes?" (Answer: "I *shall* be glad.")

"Should" and "would" are the past tenses of

¹Sometimes used in courteous command to a subordinate officer.

²Also used in speaking of what is destined to take place.

“shall” and “will,” and in general follow the same rules. See, however, section 217.

Exercise 247

Distinguish in meaning between:

1. He will (shall) not go.
2. Shall (will) you be there?
3. I shall (will) not hear you.
4. She will (shall) not see me.
5. He thought I would (should) go.
6. We will (shall) see you to-morrow.
7. If he would (should) help, we could do it.
8. You will (shall) know my answer to-morrow.
9. If she disobeyed, she would (should) be punished.
10. Do you think I would (should) go under the circumstances?

Exercise 248

Insert the proper auxiliary (“shall,” “will”) in each blank in the following sentences:

1. — we go to-morrow?
2. We — have rain soon.
3. I — be glad to see you.
4. — you be able to come?
5. I — be twelve in December.
6. If I do not hurry, I — be late.
7. I hope you — be able to come.
8. I am afraid we — miss the train.
9. She says she — be glad to see us.
10. We — never forget this kindness.
11. — we have time to get our tickets?

12. We —— be pleased to have you call.
13. I fear that I —— not be able to come.
14. He thinks he —— not be able to come.
15. John thinks he —— be sick to-morrow.
16. John thinks James —— be sick to-morrow.
17. It is probable that I —— be away at that time.
18. —— you meet me at the corner in five minutes?
19. They declare they never —— forget this kindness.
20. —— we have another chance at this examination?

Exercise 249

Insert the proper auxiliary ("would," "should") in each blank in the following sentences:

1. He thought I —— be hurt.
2. He thought he —— be hurt.
3. He thought she —— be hurt.
4. He thought you —— be hurt.
5. I —— like to see a yacht race.
6. At first I didn't think I —— like Latin.
7. If I tried to walk a tight-rope, I —— fall.
8. I asked him whether he —— come again.
9. I —— think they —— have known better.
10. I —— feel glad if she —— tell me wherein I have offended her.

V. MOOD

211. Mood Defined. Compare the verbs in the following sentences:

He *is* here.

Would he *were* here.

Be here at daylight.

In these sentences we have three different forms of the verb "be," indicating different ways in which the thought is presented to the mind. "Is" shows that it is presented as a *fact*; "were" shows that it is presented as a *mere thought* (he is *not here*); "be" shows that it is presented as a *command*.

A difference in the form of a verb to show the manner in which the thought is presented is called **Mood**.

The form of a verb which presents a thought as a fact is called the **Indicative Mood**.

The form of a verb which presents a thought as a mere thought, uncertain or contrary to fact, is called the **Subjunctive Mood**.

The form of a verb which presents a thought as a command, request, or consent is called the **Imperative Mood**.

Definition. Mood is a difference in the form of a verb to show the manner in which the thought is presented.

Definition. The indicative mood is the form of a verb which presents a thought as a fact.

Definition. The subjunctive mood is the form of a verb which presents a thought as a mere thought, uncertain or contrary to fact.

Definition. The imperative mood is the form of a verb which presents a thought as a command, request, or consent.

212. The Indicative Mood. The indicative mood is the most common. It is used (1) in expressing a fact, or what is assumed to be a fact, and (2) in asking questions of fact: as, "*Is he well?*" "*Who was he?*"

Caution. The indicative is often used in sentences that express what is uncertain or contrary to fact; but in such cases the uncertainty or untruth is expressed by *some other word*, and *not by the form of the verb*: as, "*Perhaps it will rain*"; "*He is not here.*"

The subjunctive, on the other hand, often expresses uncertainty or untruth by *its own form* without the help of other words: as, "*Were he here, he would go with us.*"

213. The Subjunctive Mood: Form. In form the subjunctive differs from the indicative in the following ways:

1. In the verb "*be*" the subjunctive has distinct forms for the present and past tenses, namely:

Present		Past	
Indicative	Subjunctive	Indicative	Subjunctive
I <i>am</i>	I <i>be</i>	I <i>was</i>	I <i>were</i>
Thou <i>art</i>	Thou <i>be</i>	Thou <i>wast</i>	Thou <i>wert</i>
He <i>is</i>	He <i>be</i>	He <i>was</i>	He <i>were</i>
We <i>are</i>	We <i>be</i>	We <i>were</i>	We <i>were</i>
You <i>are</i>	You <i>be</i>	You <i>were</i>	You <i>were</i>
They <i>are</i>	They <i>be</i>	They <i>were</i>	They <i>were</i>

Examples of the Subjunctive of "Be" in Sentences.

(1) "Judge not, that ye *be* not judged"; (2) "Hallowed *be* Thy name"; (3) "If I *were* you, I should not say that"; (4) "Would that Alice *were* here!"

2. In *other verbs* the subjunctive has the same form as the indicative, except that in the second and third persons singular there are no personal endings: as,

Present		Past	
Indicative	Subjunctive	Indicative	Subjunctive
I write	I write	I wrote	I wrote
Thou writest	Thou write	Thou wrotest	Thou wrote
He writes	He write	He wrote	He wrote

Examples of the Subjunctive of Other Verbs than "Be."

(5) "It is better he *die*"; (6) "Govern well thy appetite, lest sin *surprise* thee"; (7) "Long *live* the King!" (8) "If thy hand *offend* thee, cut it off."

214. The Subjunctive Mood: Uses. In ordinary modern English the subjunctive mood is used to express volition (i.e. will or determination), wish, and conditions contrary to fact, and in these uses it is quite frequent. Thus:

1. *Volition*: "I move that Mr. Jones *be made* chairman"; "I insist that he *do* it"; "Everyone *rise*."

2. *Wish*: "God *forbid*!" "O, that I *were* a man"; "Hallowed *be* thy name."

3. *Condition contrary to fact*: "If I *were* you, I would go." (218.)

In literary English the subjunctive mood is used to express, in addition to the above, anticipation (i.e. looking forward), obligation or propriety, ideal certainty (i.e. certainty in an imaginary case), and

indirectness (i.e. indirect questions and quotations). Thus:

4. *Anticipation*: "Judge not, that ye *be* not judged"; "Here will I stand till Caesar *pass* along."

5. *Obligation or propriety*: "It is better he *die*"; "It is necessary that she *be told*."

6. *Ideal certainty*: "Love *were* clear gain." (Browning.)

7. *Indirectness*: "When I ask her if she *love* me. . . ." (Tennyson.)

Some fixed expressions in everyday English contain survivals of other uses of the subjunctive mood: as, "*Be* that as it may"; "*Suffice* it to say"; "She will be twenty, *come* Christmas."

The subjunctive is sometimes used in neutral conditions (218): as,

"If it *be* asked why he did it, the answer is easy."

The subjunctive is much less used than it was formerly; but it is still common in the writings of authors who are artistic and exact in expression; and a knowledge of its form and uses is important in the study of foreign languages.¹

215. The Subjunctive Mood: Tenses. The use of the tenses of the subjunctive is peculiar, the time referred to not always corresponding to the name of the tense. Frequently the present subjunctive refers to future time, and the past subjunctive to

¹"Some people seem to think that the subjunctive mood is just as good as lost, that it is doomed, and that its retention is hopeless. If its function were generally appreciated, it might even now be saved. . . . If we lose the subjunctive verb, it will certainly be a grievous impoverishment to our literary language, were it only for its value in giving variation to diction—and I make bold to assert that the writer who helps to keep it up deserves public gratitude."—*John Earle*: "English Prose, Its Elements, History, and Usage," p. 172.

present time: as, (Future time) "Strike ere it *be* too late"; (Present Time), "O, that I *were* a man."

216. The Imperative Mood. The imperative mood expresses commands, requests, or consent addressed to the person spoken to. It is used only in the second person; and it has the same form for both singular and plural: as (singular or plural), "*Be* just, and *fear* not." It is usually distinguished from the present indicative by the omission of the subject.

Caution. Commands or requests addressed to the person spoken to must not be confounded with wishes concerning a person or thing spoken of: as, "Long live the Queen!" "Thy kingdom come." In these sentences the verbs are in the subjunctive.

Exercise 250

Make a list of the Verbs in the following sentences, and tell the Mood of each:

I.

1. God forbid.
2. Love me, love my dog.
3. Thy money perish with thee.
4. The law is good if a man use it lawfully.
5. Take heed that ye do not your alms before men.
6. He serves his party best who serves the country best.
7. Gather up the fragments that remain, that nothing be lost.
8. If it be possible, as much as lieth in you, live peaceably with all men.

9. Boast not thyself of to-morrow; for thou knowest not what a day may bring forth.

10. Consider the lilies of the field, how they grow; they toil not, neither do they spin.

II.

11. God sifted a whole nation that he might send choice grain over into this wilderness.

12. It were better for him that a millstone were hanged about his neck, and he cast into the sea.

13. If I were an American, as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms,—never! never!! never!!!

14. Come what come may,
Time and the hour runs through the roughest day.

15. Shall I, wasting in despair,
Die because a woman's fair?
Or make pale my cheeks with care,
'Cause another's rosy are?
Be she fairer than the day,
Or the flowery meads in May,
If she be not so to me,
What care I how fair she be?

217. Mood-Ideas Expressed by Auxiliaries. Many ideas which in old English were expressed by mood-forms are in modern English expressed by auxiliary verbs. Thus:

1. *Anticipation*: "Before he *shall come*"; "Before he *should come*." (Literary.)

2. *Volition*: "I insist that he *shall do it*"; "I insisted that he *should do it*."

3. *Wish*: "I hope you *may succeed*"; "I hoped you *might succeed*."

4. *Obligation or Propriety*: "It is right that he *should do it*."

5. *Natural Likelihood*: "There are many reasons why he *should (ought to) make* a good teacher."

6. *Possibility*: "It is possible that he *may make* a good teacher"; "We were afraid that we *might miss* the train."

7. *Ideal Certainty*: "I am sure that he *would fail*."

8. *Less Vivid Future Condition*: "If he should try, he *would succeed*." (218.)

218. Moods in Conditional Sentences. A sentence containing a condition or supposition (e.g. *If it is clear, I will go*) is called a **Conditional Sentence**. The clause expressing the condition is called the **Conditional Clause**, or, more briefly, the **Condition**. The clause expressing the conclusion is called the **Conclusional Clause**, or, more briefly, the **Conclusion**.

A condition may refer to *present*, *past*, or *future* time.

If it refers to *present* or *past* time, the form of the condition may imply *nothing* with regard to its reality or non-reality, or it may imply that the condition is *contrary to fact*. If it implies nothing with regard to reality or non-reality, it is called a **Neutral Condition**. If it implies that the condition is contrary to fact, it is called a **Condition Contrary to Fact**. Similarly, we have neutral conclusions and conclusions contrary to fact.

Conditions referring to *future* time are either **More Vivid** or **Less Vivid**. Thus:

Present

Neutral: If it is raining, I stay home.
Contrary to fact: If it were raining, I should stay at home.

Past

Neutral: If it was raining, I stayed at home.
Contrary to fact: If it had rained, I should have stayed at home.

Future

More vivid: If it rains, I will stay at home.
Less vivid: If it should rain, I should stay at home.

A *neutral* present or past condition (or conclusion) is usually expressed by the *Indicative*: as, "If it is asked why he did it, the answer is easy." Sometimes, however, the *Subjunctive* is used in a neutral present condition: as, "If it *be* asked why he did it, the answer is easy."

A condition or conclusion *contrary to fact* is expressed by the *Subjunctive*: as, "If I *were* you, I should not go."

In conditional clauses the **Present Subjunctive** refers to either *present* or *future* time, and suggests *doubt*.

The **Past Subjunctive** refers to *present time* and implies that the supposition is *contrary to fact*.

The **Past Perfect Subjunctive** refers to *past time*, and implies that the supposition was *contrary to fact*.

Note. 1. When "if" is equivalent to "whenever," the condition is called *general*, to distinguish it from *particular* conditions, which refer to some particular act at some particular time. General conditions properly take the indicative: as, "If (i.e., whenever) it *rains*, I stay at home."

Note 2. Sometimes there is no "if," and then the verb or a part of the verb precedes the subject: as, "*Were* it raining, I should be sorry"; "*Had* it *been raining*, I should have been sorry."

Note. 3. Clauses introduced by "though," "although," and "unless" take the same forms as clauses introduced by "if."

Exercise 251

Tell which of the italicized forms is preferable:

1. I wish I *was* (*were*) a man.
2. If I *was* (*were*) you, I would stay at home.
3. The train could go faster if it *was* (*were*) necessary.
4. Though a liar *speaks* (*speak*) the truth, he will not be believed.
5. Though gold *is* (*be*) more precious than iron, it is not so useful.

Exercise 252

Tell the difference in meaning between the sentences in each of the following groups, and tell the Mood of each verb:

1. (a) If she goes, I shall go. (b) If she should go, I should go. (c) If she were going, I should go. (d) If she had gone, I should go. (e) If she had gone, I should have gone.
2. (a) If he follows my advice, he will succeed. (b) If he followed my advice, he would succeed. (c) Had he followed

my advice, he would have succeeded. (*d*) If he should follow my advice, he would succeed.

3. (*a*) If she speaks French, she does not need an interpreter. (*b*) If she speaks French, she will not need an interpreter. (*c*) If she spoke French, she would not need an interpreter.

4. (*a*) If he is faithful, he will be promoted. (*b*) If he should be faithful, he would be promoted. (*c*) If he were faithful, he would be promoted. (*d*) If he had been faithful, he would have been promoted.

5. (*a*) Oh, that he may be truthful! (*b*) Oh, that he were truthful! (*c*) Oh, that he had been truthful!

6. (*a*) Even though it is raining, I will go. (*b*) Even though it rain, I will go. (*c*) Even though it should rain, I will go. (*d*) Even though it rained, I went. (*e*) Even though it rains, I will go. (*f*) Even though it rained, I would go. (*g*) Even though it has rained, I will go. (*h*) Even though it had rained, I would go. (*i*) Even though it had rained, I would have gone.

VI. PARTICIPLES

A **Participle** is a form of the verb that partakes of the nature of the adjective (93).

219. Nature of Participles. Participles are intermediate between verbs and adjectives. They express action, being, or state, and take the same complements and modifiers as the verbs from which they are formed; but they have the constructions of adjectives. They differ from verbs in not being instruments of assertion; they differ from adjectives in having the complements and modifiers of verbs. A participle is "a verb in an adjectival aspect."

220. Form of the Participles. With regard to form, participles are of two principal kinds:

1. The **Present Participle**, formed from the root of the verb by adding “-ing”: as, “The girl *reading* a book is my cousin.”

2. The **Past Participle**, usually formed from the root of the verb by adding “-ed,” “-d,” “-t,” “-en,” or “-n” (196, 197): as, “The plant *called* Nightshade is poisonous”; “The book *taken* from my desk has been returned.”

A **Present Participle** describes an action as *going on* at the time denoted by the *principal verb* in the clause or sentence.

A **Past Participle** describes an action as *past* or *completed* at the time denoted by the *principal verb* in the clause or sentence.

Exercise 253

1. Review Exercise 114.

2. Make a list of the Participles in Exercises 8 and 15, and tell what each modifies.

221. Phrasal Participles. With the participles of “be” and “have” as auxiliaries we form certain **Phrasal Participles**, active and passive, corresponding to some tense forms of the indicative: as,

Active

Past: “*Having written* my letters, I went to bed.”

Past Progressive: “*Having been writing* all day, I am tired.”

Passive

Present: *Being written* in ink, the name was hard to erase.

Past: *Having been written* hastily, the letter contained many mistakes.

Exercise 254

Make a list of the Participles in Exercise 16, and tell the tense of each.

Exercise 255

Write five sentences containing five different Participles.

222. Construction of Participles. Participles have all the ordinary uses of adjectives (167), and the following special uses in addition:

1. *With Auxiliaries in Verb-Phrases:* as, "Mother is looking for you"; "He has written a letter."

2. *Attached to a Nominative Absolute* (223): as, "Night coming on, we lighted a fire."

223. Nominative Absolute. Compare the following sentences:

(a) *When night came on*, we lighted a fire.

(b) *Night coming on*, we lighted a fire.

These sentences are alike in meaning, but differ in form. In (a) the time of the principal action is shown by the subordinate clause, "When night came on," in which "night" is the subject of the

verb "came." In (b) the connective "when" has been dropped and the verb "came" has been changed to a participle attached to "night." "Night" is thus left without any grammatical connection with the rest of the sentence, and is said to be in the **Nominative Absolute** (Latin, "free").

Other examples of the nominative absolute are:

The *sea* being smooth, we went for a sail.

Bruce lay down, his *heart* [being] heavy with sorrow.

The *ceremony* [having been] completed, we dispersed.

Caution. The nominative absolute must not be confounded with constructions in which a participle is loosely attached to the subject of a sentence in the appositive relation: as, "*Hearing* a noise in the street, I went to the window."

The participle belonging to a nominative absolute may be omitted, but the nominative itself may not; otherwise the participle will be left dangling, apparently attached to the nearest substantive. For example, in the incorrect sentence, "Crossing the ferry, my hat blew off," "crossing" seems to be attached to "hat," which is not intended.

Exercise 256

Make a list of the Participles in the following sentences, and tell how each is used:

1. Hearing a shout, she ran to the door.
2. We saw a schoolhouse standing by the road.
3. The fire having gone out, the room grew cold.
4. The children stood watching them out of the town.
5. Surrounded by friends, she breathed freely again.

6. Deep into that darkness peering, long I stood there wondering, fearing.
7. Unwarmed by any sunset light,
The gray day darkened into night.
8. Away they dash'd through Temple Bar,
Their red cloaks flowing free.
9. Sweet in her green dell the flower of beauty slumbers,
Lull'd by the faint breezes sighing through her hair.
10. Close beside her, faintly moaning, fair and young, a
soldier lay,
Torn with shot and pierced with lances, bleeding slow
his life away.

VII. INFINITIVES

An **Infinitive** is a form of the verb that partakes of the nature of the noun (94).

224. Nature of Infinitives. Infinitives are intermediate between verbs and nouns. They are used, not to *assert* an action, but to *name* it. They express action, being, or state, and take the same complements and modifiers as the verbs from which they are formed; but they have the constructions of nouns. They differ from verbs in not being instruments of assertion; they differ from nouns in having the complements and modifiers of verbs. An infinitive is a "verb in a substantival aspect."

The name "infinitive" means "unlimited," and refers to the fact that the action, being, or state expressed by an infinitive is usually not limited to a particular subject or

time: as, "To *climb* steep hills requires strength and endurance."

The indicative, subjunctive, and imperative forms of the verb, which are limited to a particular subject and time, and take the person and number of their subject, are often called **Finite** ("limited") verbs.

225. Form of Infinitives. With regard to form, infinitives are of two principal kinds:

1. The **Root-Infinitive**, which always has the same form as the root or simple form of the verb: as, "Better *wear* out than *rust* out"; "You need not *wait*."

The root-infinitive is usually called simply the **Infinitive**.

2. The **Infinitive in -ing**, formed from the root of the verb by adding "-ing": as, "She understands *boiling* an egg better than anybody else."

The infinitive in "-ing" is preferably called the **Gerund**.

The root-infinitive is often preceded by "to": as, "It is better *to wear* out than *to rust* out"; "I prefer *to wait*."

226. "To" before the Root-Infinitive. Originally "to" before the root-infinitive denoted purpose, and always had the force of a preposition, as it still has in many expressions: as, "Boats *to let*" (*i.e.*, "for letting"); "He came *to see* us" (*i.e.*, "for seeing").

In these sentences "to let" and "to see" are really *prepositional phrases*, used as *adjectives* or *adverbs*. Other examples are:

Adjective Phrase: "Bread *to eat*" (*i.e.*, "for eating").

Adverbial Phrase: "We grieve *to hear* it" (*i.e.*, *at hearing*); "He is ashamed *to beg*" (*i.e.*, "of begging").

In many other modern expressions "to" before the root-infinitive has no other value than to mark

the following word as an infinitive: as, "*To* bear our fate is *to* conquer it." Here "to" resembles an inflection, and is called the **Sign of the Infinitive**.

"To" as a sign of the infinitive is not used after auxiliary verbs, and in many other cases that are learned by observation. Examples are:

- (1) "I will *go*."
- (2) "You dare not *do* it."
- (3) "She heard him *cry*."
- (4) "He had better *start* now."

Exercise 257

1. *Review Exercise 115.*
2. *Make a list of the Infinitives in the following sentences:*
 1. Day after day the labor's to be done.
 2. Barbara's grandmother taught her to read and write.
 3. The purpose of our army and navy is to preserve peace.
 4. To be conscious that you are ignorant is a great step toward knowledge.
 5. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
 6. The secret of life is not to do what one likes to do, but to try to like what one has to do.
 7. No man e'er felt the halter draw
With good opinion of the law.
 8. The time has come, the Walrus said.
To talk of many things.

9. You can never teach either oak or beech
To be aught but a greenwood tree.
10. I heard the pulse of the besieging sea
Throb far away all night.

Exercise 258

Make a list of the Gerunds in the following sentences, and tell the construction of each:

1. I did not enjoy crossing the ocean.
2. There should be time for being and knowing as well as for doing.
3. Being in a ship is being in a jail, with the chance of being drowned.
4. Being convinced of one's folly is often a great step towards wisdom.
5. To be prepared for war is one of the most effectual means of preserving peace.
6. The fairest action of our human life
Is scorning to revenge an injury.
7. Rest is not quitting the busy career,
Rest is in fitting one's self to one's sphere.
8. If eyes were made for seeing,
Then beauty is its own excuse for being.

227. Phrasal Infinitives. With the infinitives of "be" and "have" as auxiliaries we form certain **Phrasal Infinitives**, active and passive, corresponding to some tense forms of the indicative: as,

Active

Present Progressive: "I am glad *to be writing* letters."

Past: "I am sorry *to have written* so poorly."

"He was reproved for *having written* it."

Past Progressive: "I ought *to have been writing* my exercise."

"His arm was cramped from his *having been writing* all morning."

Passive

Present: "The exercise must *be written*."

"She disliked *being called*¹ proud."

Past: "The exercise ought *to have been written*."

"She is angry at *having been called*¹ proud."

228. Uses of the Tenses of the Infinitive. A *Present Infinitive* denotes action which is *incomplete* at the *time expressed by the principal verb*: as, "He is trying *to write* now"; "He tried *to write* yesterday"; "He will try *to write* tomorrow." You observe that the infinitive does not change; yet the time referred to changes with that of the principal verb.

A *Past Infinitive* is properly used to denote action which is *completed* at the *time expressed by the principal verb*: as, "Alfred is said *to have drawn* up a body of laws"; "I felt glad *to have seen* Niagara Falls"; "I shall be glad *to have finished* my task."

Exception. "Ought," "must," and "should" (in the sense of "ought") have no distinctive form to denote past time; and with these verbs distinctions of time are denoted by changes in the form of the following infinitive, the present forms denoting present time, and the past forms past

¹Passive infinitives in "-ing" are rare, occurring only with certain verbs.

time: as, "You ought *to go*," "You ought *to have gone*"; "He should *be* careful," "He should *have been* careful." A similar use of the infinitive forms to denote time is found after "could" and "might" in some of their uses: as, "I could go," "I could *have gone*"; "You might *answer*," "You might *have answered*."

Exercise 259

Tell which of the italicized forms is right, and give the reason.

1. Lee intended *to attack* (*to have attacked*) at daybreak.
2. We meant *to start* (*to have started*) long ago.
3. It was his business *to prevent* (*to have prevented*) such an accident.
4. He is said *to lose* (*to have lost*) ten dollars.
5. It would have been better *to wait* (*to have waited*).
6. He could not *fail* (*have failed*) *to arouse* (*to have aroused*) suspicion.

Exercise 260

Write (1) three sentences containing the Present Infinitive; (2) two containing the Past Infinitive correctly used.

229. Constructions of the Infinitive. The infinitive is common in the following constructions:

1. *Subject of a Verb*: as, "*To find* fault is easy"; "*Being* able to play the piano is not knowing music."
2. *Predicate Infinitive*: as, "Her greatest pleasure is *to raise* flowers"; "His chief difficulty is *learning* to spell."
3. *Direct Object*: as, "He likes *to read* history"; "I hate *traveling* alone."

4. *Secondary Object*: as, "His mother taught him *to read*."

5. *Retained Object*: as, "He was taught *to read* and *write* by his mother."

6. *Appositive*: as, "He has a fixed purpose; namely, *to get* an education."

7. *With a Preposition*: as, "He had no choice but (i. e. except) *to obey*."

8. *Adjectival*: as, "Boats *to let*"; "He is a boy *to be trusted*."

9. *Adverbial*: as, "He came *to see* me"; "This is hard *to do*"; "I was glad *to see* you."

10. *Infinitive Clause* (230): as, "I saw *him go*"; "We heard *her cry*"; "I believe *him to be honest*."

230. Infinitive Clause. Compare the following sentences:

(a) I think *that he is honest*.

(b) I think *him to be honest*.

In (a) the object of "think" is the clause "that he is honest," in which "he" is the subject of the verb "is"; in (b) the object of "think" is, similarly, "him to be honest," in which the objective "him" has the same relation to the infinitive "to be" that the nominative "he," in the corresponding clause, has to the verb "is." "Him," therefore, is called the **Subject of the Infinitive**, and "him to be honest" may be properly called an **Infinitive Clause**.

The subject of an infinitive is always in the objective case.

Other examples are:

"He ordered *me to move on.*"

"The teacher saw *her go.*"

"The colonel commanded the *bridge to be burned.*"

"He declared *them to be counterfeit.*"

Exercise 261

Make a list of the Infinitives in the following sentences, and tell the construction of each:

I.

1. Study to be quiet.
2. They heard a dog bark.
3. She stoops to conquer.
4. Teach me the way to die.
5. Americans like to travel.
6. We saw the balloon go up.
7. Now is our time to learn.
8. He is a boy to be trusted.
9. I believe him to be honest.
10. I was taught to tell the truth.
11. To neglect exercise is dangerous.
12. He is as able to work as any one.
13. His mother told him to bring some water.
14. England expects every man to do his duty.
15. Fools who came to scoff remained to pray.
16. I come to bury Cæsar, not to praise him.
17. Of two evils, the less is always to be chosen.
18. 'Tis sweet to hear the watchdog's honest bark.
19. How weak are words to carry thoughts like mine.
20. His mind was wax to receive and marble to retain.

II.

21. To live in hearts we leave behind us is not to die.
22. The highest office of history is to preserve ideals.
23. Seldom has English statesmanship had such a tale to tell.
24. The greatest of faults, I should say, is to be conscious of none.
25. The only argument available with an east wind is to put on your overcoat.
26. An Englishman is the unfittest person on earth to argue another person into slavery.
27. Under the greenwood tree
Who loves to lie with me?
28. I have no spur
To prick the sides of my intent.
29. I count life just a stuff
To try the soul's strength on.
30. Many loved Truth, and lavished life's best oil
Amid the dust of books to find her.

Exercise 262

Make a list of the Infinitives, Gerunds, and Participles in the following sentences, and tell how each is used:

1. The reward of a thing well done is to have done it.
2. Irving taught millions of his countrymen to love England.
3. Members were astonished to recognize a broad philosophy of poetry running through Burke's speeches.
4. Having been provided with ample means by his fond mother, Harry Warrington set out to conquer England.

5. I have no more pleasure in hearing a man attempting wit and failing than in seeing a man trying to leap over a ditch and falling into it.

6. Having spoken of Longfellow's life, and the widespread and beautiful influence of his verse, it only remains for us to speak briefly of his poetry itself.

7. After being graduated from Bowdoin College in 1825, Hawthorne spent twelve years in Salem, reading, writing stories, many of which he burned, and becoming, in his own familiar phrase, "the obscurest man of letters in America."

8. But suffer me to pace
Round the forbidden place,
Lingering a minute.

9. Here I come creeping, creeping everywhere;
You cannot see me coming,
Nor hear my low sweet humming.

10. For memory, dwelling
On each proud swelling
Of the belfry, knelling
Its bold notes free,
Made the bells of Shandon
Sound far more grand on
The pleasant waters
Of the river Lee.

Exercise 263

Write five sentences illustrating different uses of the Infinitive; five illustrating uses of the Gerund.

VIII. CONJUGATION

231. Conjugation Defined. It is often convenient to have the different inflections of the verb arranged in regular order.

The orderly arrangement of the inflections of a verb is called **Conjugation**.

Definition. Conjugation is the orderly arrangement of the inflection of verbs.

232. Conjugation of "Be." The irregular verb "be" is conjugated as follows:

Indicative Mood

Present

I am.	We are.
You are (Thou art).	You are.
He is.	They are.

Past

I was.	We were.
You were (Thou wast, or wert).	You were.
He was.	They were.

Future

I shall be.	We shall be.
You will be (Thou wilt be).	You will be.
He will be.	They will be.

Present Perfect

I have been.	We have been.
You have been (Thou hast been).	You have been.
He has been.	They have been.

Past Perfect

I had been.	We had been.
You had been (Thou hadst been).	You had been.
He had been.	They had been.

Future Perfect

I shall have been.	We shall have been
You will have been (Thou wilt have been).	You will have been.
He will have been.	They will have been.

Subjunctive Mood

(Often preceded by "if.")

Present

I be.	We be.
You be (Thou be).	You be.
He be.	They be.

Past

I were.	We were.
You were (Thou wert).	You were.
He were.	They were.

Present Perfect

I have been.	We have been.
You have been (Thou have been).	You have been.
He have been.	They have been.

Past Perfect

I had been.	We had been.
You had been (Thou had been).	You had been.
He had been.	They had been.

Imperative Mood**Present**

Be, do be.

Infinitive*Root-Infinitives*

Present (To) be.	Past (To) have been.
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Gerunds

Present Being.	Past Having been.
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Participles

Present Being.	Past Been.	Phrasal Past Having been.
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233. Conjugation of "Call." The conjugation of the verb "call," which may be taken as a type of all regular verbs, is given below. For the sake of brevity, only the third person singular is given in

the indicative and subjunctive, since the other form may be easily supplied:

Active Voice

Indicative Mood

Present	Present Emphatic	Present Progressive
He calls.	He does call.	He is calling.

Past	Past Emphatic	Past Progressive
He called.	He did call.	He was calling.

Future	Future Progressive
He will call.	He will be calling.

Present Perfect	Present Perfect Progressive
He has called.	He has been calling.

Past Perfect	Past Perfect Progressive
He had called.	He had been calling.

Future Perfect	Future Perfect Progressive
He will have called.	He will have been calling.

Subjunctive Mood

(Often preceded by "if.")

Present	Present Emphatic	Present Progressive
He call.	He do call.	He be calling.

Past	Past Emphatic	Past Progressive
He called.	He did call.	He were calling.

Present Perfect	Present Perfect Progressive
He have called.	He have been calling

Past Perfect	Past Perfect Progressive
He had called	He had been calling.

Imperative Mood**Present****Present Emphatic****Present Progressive**

Call

Do call

Be calling, do be calling.

Infinitives*Root-Infinitives***Present****Present Progressive**

(To) call.

(To) be calling.

Past**Past Progressive**

(To) have called.

(To) have been calling.

*Gerunds.***Present****Past****Past Progressive**

Calling.

Having called.

Having been calling.

Participles**Present****Past****Past Progressive**

Calling.

Having called.

Having been calling.

Passive Voice**Indicative Mood****Present****Present Progressive**

He is called.

He is being called.

Past**Past Progressive**

He was called

He was being called.

Future

He will be called.

Present Perfect

He has been called.

Past Perfect

He had been called.

Future Perfect

He will have been called.

Subjunctive Mood

(Often preceded by "if.")

Present

He be called.

Past

He were called.

Past Progressive

He were being called.

Present Perfect

He have been called.

Past Perfect

He had been called.

Imperative

Present

Be called

Present Emphatic

Do be called.

Infinitives

Present

(To) be called.

Past

(To) have been called.

Participles

Present

Being called.

Past

Called.

Phrasal Past

Having been called.

234. How to Parse Verbs. To parse a verb, we must give its—

(1) Class: whether transitive or intransitive, regular or irregular.

(2) Principal parts.

(3) Voice.

(4) Mood.

(5) Tense.

(6) Person.

(7) Number.

(8) Construction.

Example: The greatest of faults, I should say, is to be conscious of none.

1. *Should say* is a verb phrase formed with the auxiliary "should" from the transitive regular verb "say"; principal parts, "say," "said," "said"; active voice; used to express ideal certainty (217); first person, singular number, agreeing with its subject *I*.

2. *Is* is an intransitive irregular verb; principal parts, "am," "was," "been"; indicative mood, present tense; third person, singular number, agreeing with the subject *greatest*, which is an adjective used substantively.

3. *To be* is an intransitive irregular verb; principal parts, "am," "was," "been"; infinitive mood, present tense, used as predicate infinitive after *is*.

Exercise 264

Parse the Verbs in the following sentences:

1. She watches him as a cat would watch a mouse.
2. What is read twice is commonly better remembered than what is transcribed.
3. A man may write at any time if he will set himself doggedly to it.
4. A falcon, towering in her pride of place,
Was by a mousing owl hawked at and killed.
5. Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.

Exercise 265

(For Advanced Pupils.)

Parse the Verbs in the following sentences:

1. True ease in writing comes from art, not chance,
As those move easiest who have learned to dance;
'Tis not enough no harshness gives offense,—
The sound must seem an echo to the sense.
2. Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.
3. Had I but served my God with half the zeal
I served my king, he would not in mine age
Have left me naked to mine enemies.
4. Blandishments will not fascinate us, nor will threats
of a "halter" intimidate. For, under God, we are determined
that wheresoever, whensoever, or howsoever we shall be
called to make our exit, we will die free men.—*Josiah Quincy,*
Jr.: "Observations on the Boston Port Bill, 1774."
5. Yesterday the greatest question was decided which
ever was debated in America; and a greater perhaps never
was, nor will be decided among men. A resolution was
passed without one dissenting colony, that these United
Colonies are, and of right ought to be, free and independent
States.—*John Adams*: Letter to Mrs. Adams, July 3, 1776.

Exercise 266

(REVIEW.)

*Parse the Nouns, Pronouns, Adjectives, Adverbs,
and Verbs in Exercise 256.*

CHAPTER VIII

OF PREPOSITIONS

A **Preposition** is a word used to show the relation between a substantive and some other word (86).

235. Prepositions Classified. The following is a list¹ of the prepositions in common use:

Simple Prepositions

after	down	in	over	to
at	ere	of	since	under
but	for	off	through	up
by	from	on	till	with

Derivative Prepositions

aboard	athwart	despite	saving, save
about	barring	during	touching
above	before	excepting,	toward, towards
across	behind	except	throughout
against	below	into	underneath
along	beneath	notwith-	until
amidst, amid	beside, besides	standing	unto
among,	between	past	upon
amongst	betwixt	pending	within
around, round	beyond	regarding	without
aslant	concerning	respecting	

¹**To the Teacher.** This list is for reference, not for memorizing. The distinction between Simple and Derivative prepositions is not important in elementary study, and both kinds may be classified as Simple, if desired.

Compound Prepositions

according to	by the way of	in opposition to
apart from	for the sake of	in place of
as for	in accordance with	in preference to
as regards	in addition to	in spite of
as to	in case of	instead of
because of	in compliance with	on account of
by means of	in consequence of	out of
by reason of	in front of	with regard to

Exercise 267

Write ten sentences illustrating the use of such Prepositions as the teacher may select.

236. Words with Prepositions. The word or group of words used with a preposition to form a phrase is in the objective case. It is commonly a noun or a pronoun; but it may be any word or group of words used substantively: as,

- (1) *Noun:* Come into the garden.
- (2) *Pronoun:* I stood behind *him*.
- (3) *Adverb:* I never felt it till *now*.
- (4) *Adjective:* Lift up your eyes on *high*.
- (5) *Prepositional phrase:* He stepped from *behind the tree*.
- (6) *Infinitive phrase:* None knew thee but *to love thee*.
- (7) *Clause:* Listen to *what I say*.

Exercise 268

Write five sentences of your own in which the preposition is used with (1) a Noun, (2) a Pronoun, (3) an Adverb, (4) an Adjective, (5) a Prepositional Phrase.

237. Prepositional Phrases. A phrase consisting of a preposition and a substantive is called a **Prepositional Phrase**.

If the prepositional phrase modifies a noun or a pronoun, it is an **Adjective Prepositional Phrase**: as, "The wages *of sin* is death." If it modifies a verb, an adjective, or an adverb, it is an **Adverbial Prepositional Phrase**: as, "Man shall not live *by bread alone*."

Occasionally a prepositional phrase is used substantively: as, "*Over the fence* is out." In such cases there is usually an ellipsis of some word which the prepositional phrase modifies.

Exercise 269

Write two sentences containing Adjective Prepositional Phrases; three containing Adverbial Prepositional Phrases.

Exercise 270

(REVIEW.)

Make a list of the Prepositional Phrases in Exercise 41, and tell whether they are Adjective or Adverbial.

238. Position of Prepositions. Ordinarily a preposition is placed before its substantive: as, "I sprang *to* the window." Sometimes, however, it is put after its substantive: as, "*What* are we coming *to*?"

The theory, advanced by some grammarians, that a sentence should not end with a preposition, is not supported

by the practice of the best writers, as may be seen from the following representative quotations:

"Some little toys that girls are fond *of*."—*Swift*.

"You see what my tricks have brought me *to*?"—

Goldsmith.

"What god doth the wizard pray *to*?"—*Hawthorne*.

"Rather bear those ills we have

Than fly to others that we know not *of*."—*Shakespeare*.

The following sentences are entirely in accord with the best English idiom:

What are you looking at? What are you thinking of?

What did you ask for? That is all I came for.

239. Prepositions Used as Adverbs. Some of the simplest prepositions, such as "in," "on," "off," "up," "to," were originally adverbs; and in modern English many of them are used adverbially.

1. Sometimes a preposition is used adverbially as *an inseparable adjunct of the verb*: as, "She *carried off* the prize"; "The people *laughed at* Fulton's steamboat." The adverbial force of such prepositions is shown by the fact that they stay with the verb when the sentences are changed into the passive form: as, "Fulton's steamboat was *laughed at* by the people." From this last sentence it is clear that in the former sentence, "The people *laughed at* Fulton's steamboat," "steamboat" is the object, not of the preposition "at," but of the transitive verb "laughed at."

2. Sometimes a preposition becomes an adverb through the omission of its substantive: as,

It was nothing to joke *about*. (Omission of "which.")

That is all I ask *for*. (Omission of "that.")

240. Special Use of Some Prepositions. Prepositions play a very important part in our language, and have many idiomatic uses. Most of these can be learned only by observing the custom of good speakers and writers.

The following notes on some special uses of a few prepositions may prove helpful:

At, in: Before names of places to denote "where," *at* is used when the place is viewed as a mere point; *in* is used when the speaker desires to make prominent the idea "within the bounds of": as, "He arrived *at* Liverpool in the morning and remained *in* that city two days."

Compare to, compare with: We compare one thing *to* another to show similarity: as, "Burke *compared* the parks of a city *to* the lungs of the body." We compare one thing *with* another to show either similarity or difference, especially difference: as, "*Compare* our comfort *with* their poverty."

Confide in, confide to: *Confide in* means "trust in": as, "*In* thy protection I *confide*." *Confide to* means "intrust to": as, "He *confided* the secret *to* his mother."

Differ from, differ with: We use *differ from* when we refer to unlikeness between objects; when we refer to disagreement in opinion we use either *differ from* or *differ with*: as, "These two books differ entirely *from* each other"; "I differ *from* or *with* the honorable gentleman on that point."

Different from: According to the best usage the proper preposition after "different" and "differently" is *from*, not *than*: as, "He is very *different from* his brother."

Of: *Of* is often used to denote identity; and then the prepositional phrase has the force of an appositive: as, "the city *of* St. Louis," "the State *of* Ohio," "the island *of* Cuba."

Wait for, wait on: *Wait for* means "await": as, "We will *wait for* you at the corner." *Wait on* means "attend": as, "At dinner the women *waited on* the men."

Exercise 271

Fill the following blanks with appropriate Prepositions:

1. The king confided —— his ministers.
2. We stayed —— London two weeks —— the Victoria Hotel.
3. The marriage customs of the Russians are very different —— ours.
4. He says that he shall be back in an hour; but we cannot wait —— him.
5. Admiral Dewey remained —— the Philippines a year after his victory —— Manila Bay.
6. The conspirators confided the execution of their plot —— the youngest of their number.
7. We arrived —— Paris in the evening. —— that city we stayed —— the Hotel Normandie.
8. He who compares his own condition —— that of others will find that he has many reasons for thinking himself fortunate.

241. How to Parse Prepositions. To parse a preposition one must give:

- (1) Its substantive.
- (2) The construction of the phrase which it introduces.

Exercise 272

Parse the prepositions in Exercise 57.

MODEL: Down the street come the boys.

Down is a simple preposition used with the noun *street*. The prepositional phrase is adverbial, modifying the verb *come*.

CHAPTER IX

OF CONJUNCTIONS

A **Conjunction** is a word used to connect words or groups of words (87).

Conjunctions must be carefully distinguished from prepositions and relative pronouns, which are also connecting words. A *preposition* begins a prepositional phrase; a *relative pronoun* stands for a noun with which it connects a modifying clause; a *conjunction* merely connects clauses, phrases, or words that have the same grammatical construction.

Sometimes a conjunction is used at the beginning of a paragraph to connect it with what precedes.

242. Conjunctions Classified. The following is a list of conjunctions in common use:¹

Simple Conjunctions

although	lest	therefore
and	nevertheless	though
as	nor	unless
because	or	when
but	since	wherefore
for	still	whether
however	than	while
if	that	yet

¹This list is not intended for memorizing. With regard to the words which are sometimes conjunctions, sometimes adverbs or prepositions, like "since," "when," "while," "until," etc., see Section 90 and footnote

Compound Conjunctions

as if	as sure as	in order that
as though	except that	for as much as
as long as	in case that	provided that
as soon as		

According to their use, conjunctions may be arranged in two general classes:

(1) *Co-ordinating Conjunctions*, which connect words, phrases, or co-ordinate clauses: as, "Sink *or* swim"; "By the people *and* for the people"; "I ran fast, *but* I missed the train."

(2) *Subordinating Conjunctions*, which introduce subordinate clauses: as, "I came *because* you called me"; "Guy is older *than* Lewis [is]"; "Galileo taught *that* the earth moves"; "*Unless* it rains, we shall all go."

243. Correlative Conjunctions. Conjunctions are sometimes used in pairs, the first of the pair indicating that something will presently be added: as, "His conduct was *neither* wise *nor* just"; "*Both* John *and* Henry may go with you." Conjunctions used in pairs are called **Correlative Conjunctions**.

The most common correlative conjunctions are: "both—and," "either—or," "neither—nor," "whether—or," "not only—but also."

When conjunctions are used as correlatives, each of the correlated words should be so placed as to indicate clearly what ideas are to be connected in thought.

This principle is violated in "He *not only* visited

Paris, *but* Berlin *also*." In this sentence the position of "not only" before the verb "visited" leads one to expect some corresponding verb in the second part of the sentence; but the two connected words are "Paris" and "Berlin." "Visited" applies to both. This meaning is clearly indicated by putting "not only" before "Paris": thus, "He visited *not only* Paris, *but* Berlin *also*."

As a rule, the word after the first correlative should be the same part of speech as the word after the second correlative.

Exercise 273

Write five sentences of your own illustrating the correct position of (1) "both—and," (2) "either—or," (3) "neither—nor," (4) "whether—or," (5) "not only—but also."

244. How to Parse Conjunctions. To parse a conjunction we must tell:

- (1) Its class.
- (2) What it connects.

Exercise 274

Review Exercises 104 and 105.

Exercise 275

Parse the Conjunctions in Exercises 264 and 265.

CHAPTER X

OF INTERJECTIONS

An **Interjection** is a word used to express sudden or strong feeling, but not forming part of a sentence (89).

245. Classification of Interjections. Interjections may be arranged in three general classes:

1. *Simple Interjections*, which are never anything else than interjections: as, "Oh!" "eh!" "hurrah!" "pooh!" "pshaw!" "tut!"

2. *Derivative Interjections*, which are other parts of speech used as interjections: as, "Mercy!" "farewell!" "nonsense!"

3. *Compound Interjections*, which are groups of words used as single interjections: as, "Goodness gracious!"

Exercise 276

Classify the Interjections in Exercise 107.

LIST OF VERBS

The forms given in the following list are all supported by good usage; but they are not in all cases the only authorized forms. For full information on the subject, students must have recourse to the best dictionaries.

Present	Past	Past Participle
abide	abode	abode
alight	alighted, alit	alighted, alit
arise	arose	arisen
am (be)	was	been
awake	awoke, awakened	awaked
bear ("bring forth")	bore	born
bear ("carry")	bore	borne
beat	beat	beaten
begin	began	begun
behold	beheld	beheld
bend	bent	bent
bereave	bereft, bereaved	bereft, bereaved
beseech	besought	besought
bet	bet	bet
bid ("command")	bade	bidden
bid ("offer money")	bid	bid
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blend	blent, blended	blent, blended
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought

Present	Past	Past Participle
build	built	built
burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
chide	chid	chidden
choose	chose	chosen
cleave ("adhere")	cleaved	cleaved
cleave ("split")	clove, cleft	cloven, cleft
cling	clung	clung
come	came	come
cost	cost	cost
creep	crept	crept
cut	cut	cut
deal	dealt	dealt
dig	dug, digged	dug, digged
do	did	done
draw	drew	drawn
dress	drest, dressed	drest, dressed
drink	drank	drunk
drive	drove	driven
dwelt	dwelt	dwelt
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got

Present	Past	Past Participle
gild	gilt, gilded	gilt, gilded
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung, hanged ¹	hung, hanged ¹
have	had	had
hear	heard	heard
heave	hove, heaved ²	hove ² , heaved
hew	hewed	hewn
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
know	knew	known
lade	laded	laded, laden
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie ("recline")	lay	lain
lie ("tell a falsehood")	lied	lied
light	lighted, lit	lighted, lit
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid	paid
put	put	put
quit	quit, quitted	quit, quitted

¹"Hanged" is used only of execution by hanging

²"She *heaved* a sigh." "The crew *hove* the cargo overboard."

Present	Past	Past Participle
read	read	read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang	rung
rise	rose	risen
rive	rived	riven, rived
run	ran	run
say	said	said
see	saw	seen
seek	sought	sought
seethe (intransitive)	seethed	seethed
seethe (transitive)	seethed, sod	seethed, sodden
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	shown
shred	shred, shredded	shred, shredded
shrink	shrank	shrunk
shrive	shrove, shrived	shriven, shrived
shut	shut	shut
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sleep	slept	slept
slide	slid	slidden, slid
sling	slung	slung
slink	slunk	slunk
slit	slit	slit
smell	smelt, smelled	smelt, smelled

Present

smite
sow
speak
speed
spell
spend
spill
spin
spit
split
spoil
spread
spring
stand
stave
stay
steal
stick
sting
stink
strew
stride
strike
string
strive
swear
sweep
swell
swim
swing
take
teach
tear
tell
think
thrive

Past

smote
sowed
spoke
sped
spelt, spelled
spent
spilled, spilt
spun
spit
split
spoiled, spoilt
spread
sprang
stood
stove, staved
stayed, staid
stole
stuck
stung
stunk
strewed
strode
struck
strung
strove
swore
swept
swelled
swam
swung
took
taught
tore
told
thought
throve, thrived

Past Participle

smitten
sowed, sown
spoken
sped
spelt, spelled
spent
spilled, spilt
spun
spit
split
spoiled, spoilt
spread
sprung
stood
stove, staved
stayed, staid
stolen
stuck
stung
stunk
strewn
stridden
struck, stricken
strung
striven
sworn
swept
swelled, swollen
swum
swung
taken
taught
torn
told
thought
thriven, thrived

Present	Past	Past Participle
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden
wake	woke, waked	woke, waked
wear	wore	worn
weave	wove	woven
weep	wept	wept
wet	wet	wet
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

PART III
COMPOSITION

PREFACE

THIS COMPOSITION aims to fill the gap between elementary language work and the more or less elaborate study of Composition-Rhetoric which is common in high schools. It is adapted for use in the last years of the elementary school or the first year of the high school, covering the ground and using the methods recommended for those grades by the best modern thought.

It is built on the principle that ideas and thoughts must come first, that oral language is more important than written because it is more commonly used, and that pen and ink naturally come last. Recognizing that pupils must have something to say before they can be expected to speak or write well, it repeatedly shows them how to collect and arrange ideas, and then leads them to express their ideas, at first orally and finally in writing.

It emphasizes the importance of good form in speaking as well as in writing. It warns against common errors. It makes much of the importance of self-criticism and correction by the pupil, and shows how power to criticize and correct one's own work may be acquired.

The expository sections are limited to fundamental principles and simple rules of procedure suitable for

young pupils, and these are set forth with the utmost clearness and brevity.

The exercises, which are abundant, consist of studies of models, exercises in observing and thinking, training in connected talking, and practice in writing, including many letters. Natural motives are supplied for the oral and written work. The subjects suggested appeal to the pupils' interest because they are within the range of the pupils' own observation, experience, or imagination; and they are definite and limited, with wide opportunity for choice and individual treatment.

Correlation with other school studies is secured through frequent composition topics drawn from those studies; but such topics are always optional, so as not to embarrass schools which do not offer those courses.

The poem "Opportunity," by Edward Rowland Sill, is used by permission of, and by special arrangement with, Houghton Mifflin Company.

CHAPTER I

OF COMPOSITION IN GENERAL

1. Composition Defined. Composition is “a putting together” of ideas or thoughts. All our talking is **Oral Composition**. If we write it down, it becomes **Written Composition**. In studying composition, therefore, we are not studying something new and strange. We are only trying to learn the best ways of putting ideas and thoughts together in talking or in writing.

2. Importance of Oral Composition. Oral composition is the only subject in which you must stand a test every day of your life. Away from school you may not need to *write* anything except letters; but you *speak* much. Every time you speak, you are heard by others, who find your talk correct or incorrect, cultivated or illiterate, interesting or dull. In this way your spoken language becomes a daily test of your mind, manners, education, and even character. Many a man's success in life has been due to his ability to talk distinctly, correctly, fluently, and to the point: and one of the surest ways to measure a woman's personality and education is to listen to her conversation. For most persons it is more important to speak well than to

write well ; but good writing helps good speaking, and therefore oral and written composition should be studied together. In the exercises in this book you will be asked first to *think*, then to *speak*, and last to *write*.

3. Sentences. The foundation of all thinking, speaking, and writing is the sentence. Sentences are studied in detail in "A Modern English Grammar," which gives "an account of the relations which words bear to one another when they are put together in sentences" (12), with many exercises.

a. In your own speaking and writing remember the following cautions :

(1) Note in your own mind and for the reader the beginning and end of every sentence (19).

(2) Do not carelessly string sentences together with nothing to separate them but "and" or a comma (77).

(3) Do not confuse clauses with sentences (17, 49).

(4) Avoid monotony in the length and form of your sentences.

b. To avoid monotony in sentences, the following varieties are available :

(1) Declarative sentences in natural order (18, 20, 23).

(2) Declarative sentences in inverted order (23).

(3) Interrogative sentences (18, 20).

(4) Imperative sentences (18, 20).

(5) Exclamatory sentences (18).

(6) Simple sentences (70).

(7) Complex sentences (71).

(8) Compound sentences (73, 77).

(9) Sentences beginning with "It" expletive (131).

- (10) Sentences beginning with "There" expletive (176).
- (11) Sentences with active verb (185).
- (12) Sentences with passive verb (186).
- (13) Short sentences.
- (14) Long sentences.

4. Importance of Self-criticism. Your speaking and writing will continue after you leave school, but you will not then have your teacher to criticize and correct your compositions. You will have to decide for yourself what to say and how to say it; and you will have to do your own correcting, as all good writers do. Therefore you must learn in school to *criticize and correct your own work*.

Self-correction, which consists chiefly in *taking heed*, helps you to *avoid making mistakes*, which is most important of all. In your daily use of language you have little or no chance to correct your errors; you must avoid making them.

Always take heed to your speaking and writing. Make what you say or write as nearly perfect as you yourself can make it.

5. Method in Self-criticism. To acquire the power to criticize and correct your own written work, begin by being methodical. At first look for only *one kind of fault at a time*. This will help you to be thorough. Let your criticism and correction of your own work include the following *separate steps*:

- (1) Read your writing aloud, to see how it sounds. The ear often detects mistakes which the eye does not notice.

- (2) Is it interesting? What makes it so?
- (3) Is it clear?
- (4) Does it keep to the subject?
- (5) Are the words well chosen and used correctly?
- (6) Are the words correctly spelled?
- (7) Are the sentences correct grammatically?
- (8) Is the paragraphing correct?
- (9) Have you used capitals in the right places?
- (10) Is the punctuation correct?
 - a. Periods.
 - b. Apostrophes.
 - c. Commas.
 - d. Quotation marks.
 - e. Other marks.

Correct each fault as you discover it.

Make a revised copy of your writing before you show it to your teacher.

6. Composition Not an Aim in Itself. Few persons talk just for the sake of talking, or write just for the sake of writing. When we speak or write, we usually have some natural *purpose* in view, such as to tell something that happened, or to describe something of interest, or to explain what is not understood, or to persuade or convince some person.

But telling what happened in school, for instance, is a very different thing from describing the schoolroom; and describing the schoolroom is a very different thing from explaining how it is cleaned or heated; and persuading a schoolmate to walk home with you is different from all these. Therefore, in order to study the best *methods* of accomplishing

the natural purpose for which we speak or write, we distinguish *four kinds* of composition.

7. Four Kinds of Composition. Read the following selections and consider what the author of each is *aiming to do* in his composition:

I. A STORK'S LONG FLIGHT

Outside of Berlin the storks come every spring, tarry on the roofs of houses through the summer, and leave in the fall.

In 1890 a German was curious to ascertain whether the same storks came each year to nest on his roof, or whether they used their nests indiscriminately. He climbed up on the roof and taking a little silver ring marked "Berlin, 1890," fastened it around one leg of the stork.

In the fall the storks went east, as they always do from Berlin. In the spring they came back, and our friend was curious to see whether his stork was on his roof. There he was with the silver ring on his leg. But on the other leg there was another silver ring. That aroused his curiosity, and climbing up and making investigation he saw on the other silver ring this: "India sends greetings to Germany."

A. F. Schauffler

You observe that the author of this first selection is giving an orderly account of an event or a series of events which he thinks interesting. He is telling a *story*, which is a kind of composition that you have often studied and practiced in school.

Composition that aims to tell a *story* is called **Narration**.

II. PALMETTO ISLAND

This island is a very singular one. It consists of little else than the sea sand, and is about three miles long. Its breadth at no point exceeds a quarter of a mile. It is separated from the mainland by a scarcely perceptible creek, ooing its way through a wilderness of reeds and slime, a favorite resort of the marsh hen. The vegetation, as might be supposed, is scant, or at least dwarfish. No trees of any magnitude are to be seen. Near the western extremity may be found, indeed, the bristly palmetto, but the whole island, with the exception of this western point, and a line of hard white beach on the seacoast, is covered with a dense undergrowth of the sweet myrtle. *Edgar Allan Poe*

In this second selection the author is trying to convey a mental image of a certain island. He is aiming to present a *picture* of it to the mind's eye. As we usually say, he is *describing* it. Probably you have often practiced this kind of composition also.

Composition that aims to convey a mental *picture* is called **Description**.

III. HOW CHARACTER IS PRODUCED

There is only one way that I know of in which character can be produced. Character cannot be deliberately produced. Anybody who goes to work to produce a good character in himself will produce nothing but a prig. But anybody who will studiously attend to duty will produce a character. Character is a by-product, and it is nothing but a by-product. You cannot produce it by intending to produce it, and you inevitably produce it by attending to your duty. *Woodrow Wilson*

Is the author of this third selection telling a story? Would you say that he is "describing" character?

Can you think of a better expression than to say he is "telling" how character is produced? What is the usual word for "to make plain to the mind"?

Composition that aims to *explain* is called **Exposition**.

IV. EVERYBODY SHOULD LEARN TO SWIM

Swimming strengthens the lungs, because it compels deep breathing; it strengthens the nervous system, because it induces natural sleep; it strengthens the spine and enlarges the chest, because it causes the head to be thrown back and the chest out; it strengthens and sets right the pelvic organs, because the body is in motion on the horizontal plane. By the wormlike motion of the trunk characteristic of swimming, all internal viscera are assisted in their normal functions; hence bowel, liver, and kidney troubles disappear, and the danger from appendicitis is greatly lessened. Swimming will dispel that tired feeling, because "that tired feeling" is induced by too much rest. Outdoor swimming strengthens the skin and prevents the growth of gray hair. Swimming will reduce the corpulent and round out the attenuated. "Swim to health" should be everybody's motto. Swimming is not only the one sport in which women are at no disadvantage in competing with men, but it is the only form of exercise in which one-legged men, the excessively fat, and the deformed can engage and be on an equal footing with the well. *George H. Corsan*

What is the author's purpose in this fourth selection? What *proofs* does he give to *convince* the reader that swimming strengthens the body? What *argument* does he use to *persuade* women to take up swimming?

Composition that aims to *convince* or *persuade* is called **Argumentation**.

8. Composition is Used Every Day. We use Narration, Description, Exposition, and Argument nearly every day of our lives without thinking about it. If we tell what happened on the way to school, we use Narration. If we tell of a dress or a knife we like, we employ Description. If we explain how a game is played, we use Exposition. If we try to persuade a comrade to join in something, we use Argument. We do not think much about this, because our mind is naturally intent on our purpose rather than on our words.

9. Different Kinds of Composition often Combined. To accomplish the purpose for which we naturally speak or write, we often *combine* the different kinds of composition. For instance, we may persuade a friend to go with us by narrating what happened last time. We may describe a machine by explaining how it works. We may make a story more interesting by describing the place and the characters. We use any kind of composition that best serves our purpose; and we distinguish between the four kinds merely to study *method*, so that we may accomplish *well* the purpose for which we speak or write.

When we have become skillful, we speak and write well without much thought; but at first we should carefully study principles and methods.

Exercise 1

ORAL STUDY OF THE KINDS OF COMPOSITION

(1) Which kind of composition is mainly used in your science lessons? Give the reason for your answer.

(2) Which kind is used in your geography lessons? Why do you think so?

(3) Which kind of composition is most used in your history lessons? Prove it.

(4) Find in your reader or other school books an example of (a) narration, (b) description, (c) exposition, (d) argumentation.

(5) Give other examples that you remember from your reading.

CHAPTER II

OF GOOD FORM

10. Form in Oral Composition. Your aim in oral composition should be to talk or recite in an interesting way, using good enunciation, and clean-cut, correct sentences. Quality is more important than quantity. You will avoid serious common faults if you observe the following rules:

(1) Stand straight, with the weight of your body poised as if on tiptoe, chest up and forward.

(2) Speak in a conversational tone, but loudly enough to be heard easily in the rear of the room. Talk to the auditors in the most distant seats.

(3) Pronounce each word distinctly and correctly. This includes opening your mouth and sounding final syllables and consonants, and not mumbling your words.

(4) Use complete and correct sentences.

(5) Avoid sentences that ramble on endlessly with many *and's*, *but's*, and *so's*.

(6) Let your voice fall when the thought is completed.

Do not memorize your oral exercises. Fix the ideas in your mind, with some fitting words; but do not learn your sentences by heart.

Exercise 2

ENUNCIATION

Say aloud the following words distinctly, as often as the teacher may direct:

(1)	moon	row	God	fourfold
	noon	err	George	taught
	anguish	vow	though	cuckoo
	Lulu	combat	azure	thought
	you	pauper	zone	sauce
(2)	method	babe	booby	bauble
	gawky	gargoyle	died	glowing
	judge	cube	gong	Julia
	lull	loll	dwell	liberty
	rare	rule	rural	bar
	more	three	maim	saw
	noun	none	mine	name
	thou	loathe	mouth	mother
(3)	vault	hive	love	lave
	wayward	culture	pope	pipe
	your	catch	church	tight
	Asia	pen	thaw	changing
	cocoon	croaking	show	through
	fife	five	cease	bosh
(4)	armed	forged	marched	throttled
	dreamed	wronged	barked	dazzled
	scorned	bathed	milked	baffled
	furled	imprisoned	cracked	gobbled
	probed	chirped	backed	driveled
	ranged	lived	crackled	attacked
(5)	brow	prow	glow	nymphs
	crow	draw	flown	thousandth
	grow	sky	splash	twelfth
	throw	spy	slow	expects
	frown	spry	prompt	contents
(6)	gang	bringing	chopping	reading
	king	robin	meeting	writing
	length	robbing	running	dancing
	being	playing	walking	singing

(7) what (not "wat")	whether	wharf	whistle
why	when	whirlwind	wheel
while	which	whittle	white
(8) twelfth	depth	these	with
breadth	width	those	truths
length	mouth	either	hundredth
(9) respectively	surely	greatest	I don't know
respectfully	just	breakfast	don't you
sleek	worst	kindness	this one
sleet	crust	goodness	that one
particularly	finest	give me	which one
especially	youngest	let me	let her go

Exercise 3

PRONUNCIATION

(1) Pronounce the following words correctly, using the sound of *iew* in "view," not the sound of *oo* in "soon":

anew	immature	news	student
avenue	induce	newspaper	stupid
constitution	innumerable	opportunity	substitute
dew	institution	produce	tube
due	knew	reduce	Tuesday
duty	mature	renew	tune
endure	new	stew	tutor

(2) Pronounce the following words, putting the accent on the right syllable. If in doubt, consult a dictionary:

acclimated	applicable	chastisement	combatant
address	character	clandestine	comparable

deficit	hospitable	inquiry	recess
express	idea	interesting	reputable
exquisite	illustrate	mustache	resource
formidable	incomparable	precedence	romance
herculean	influence	precedent	vehemently

(3) Pronounce the following words, giving each syllable its proper value:

accidentally	delivery	laboratory	perhaps
aëroplane	difference	machinery	poetry
boisterous	enthusiasm	military	regular
bravery	general	miserable	restaurant
calculate	literature	naturally	several

(4) Pronounce correctly the following words, looking up the sound and accent in a dictionary if you are in doubt:

across	cellar	geography	mountain
again	chimney	glacier	neuralgia
against	clothes	government	nothing
allies	coffee	haunted	often
amateur	column	height	pillow
architect	creek	history	poem
arctic	deaf	hoist	potatoes
arithmetic	drouth	horse	saucy
at all	elm	iron	since
athletic	engine	Italian	soda
attorney	every	italic	steady
bade	extraordinary	kettle	strength
because	faucet	learned	syrup
berry	February	leisure	telephone
bouquet	forbade	library	theater
bureau	forehead	loam	thought
captain	gather	many	throat
catch	genuine	mischievous	window

11. Form in Written Composition. In written composition your aim should be to write one or more interesting paragraphs of clean-cut sentences, agreeable to the eye, easy to read, and free from mistakes in grammar or spelling. Here, too, quality is more important than quantity.

12. Manuscript. Good taste and clearness suggest the following rules for the form of written composition :

- (1) Use white paper and black ink.
- (2) Write on one side of the sheet only.
- (3) Write legibly, without flourishes.
- (4) Do not crowd words or lines close to one another.
- (5) Write the title, if there is one, on the first line near the middle, and underline it two or three times. Leave a blank line between the title and the first sentence.
- (6) Leave a margin of at least an inch at the left-hand side of the page. Use all the space at the right-hand side, except at the end of a paragraph.
- (7) Indent the first line of a paragraph at least an inch beyond the beginning of the other lines. Beware of indenting where no paragraph is intended.
- (8) Follow your teacher's wishes regarding the writing of your name and the date, and the folding of the paper.

13. Purpose of Capitals and Punctuation. Read the following selection :

a. but what cares annie for soldiers no conquering queen
is she neither a semiramis nor a catharine her whole heart
is set upon that doll who gazes at us with such a fashionable
stare little annie looks wishfully at the proud lady in the
window we will invite her home with us as we return mean-
time good by dame doll

This selection, hard to read as printed above, becomes perfectly clear when we use capital letters to indicate proper names and the beginnings of sentences, and punctuation marks to show the ends of sentences and the groupings of words, as follows:

b. But what cares Annie for soldiers? No conquering queen is she, neither a Semiramis nor a Catharine; her whole heart is set upon that doll, who gazes at us with such a fashionable stare. Little Annie looks wishfully at the proud lady in the window. We will invite her home with us as we return. Meantime, good-by, Dame Doll.

Capital letters and punctuation marks are *signs to the eye*. Their sole purpose is to make written language *clearer* to the reader.

Exercise 4

ORAL REVIEW OF EARLIER WORK IN PUNCTUATION, CAPITALS, AND PARAGRAPHS

(1) Give the reason for every capital letter used in the story about the stork. What other rules for the use of capitals have you learned?

(2) Give the reason for the periods used in this story. What other rules have you learned for the use of periods?

(3) Why are some of the words inclosed in quotation marks?

(4) Into how many paragraphs is the story divided? What is the first paragraph about? the second? the third? What is the rule for writing the first word of a paragraph?

(5) Give the reason for every comma used in the story.

(6) What is the use of the colon in the last line?

14. Rules for the Use of Capitals. If you have not already learned the following rules for the use of capitals, you should surely learn them now.

Capital letters are used to indicate —

(1) The first word of a sentence.

(2) The pronoun *I* and the interjection *O*.

(3) Proper nouns and words made from them: as,
Virginia, Virginian.

(4) Names of days and months: as,
Monday, June, Thanksgiving.

(5) Names of God: as,
Jehovah, Almighty, Lord.

(6) The first word of a quotation that is a complete sentence: as,

Shakespeare said, "All the world's a stage."

(7) The first word of a line of poetry.

(8) The important words in titles: as,
“A Tale of Two Cities.”

(9) Titles of respect: as,
President Wilson, General Lee.

15. Rules of Punctuation. The following uses of punctuation marks, most of which you have already learned, are given here for reference.

I. A **Period** (.) is used to mark the end of —

(1) A declarative or imperative sentence.

(2) An abbreviation: as,

Rev. A. F. Jones, D.D.

II. An **Interrogation Point** (?) is used to mark the end of a direct question: as,

He asked, “Where have you been?”

It is *not* used after an *indirect* question: as,

He asked where I had been.

III. An **Exclamation Point** (!) is used after a word or group of words expressing strong feeling: as, /

Oh! How cold it is!

IV. **Commas** (,) are used for the general purpose of separating for the eye those words in a sentence that are not closely related, and keeping together those that are related.

If the words to be separated from the rest of the sentence come at the beginning, a comma is placed *after* them; if they come in the midst, a comma is placed both *before and after*; if they come at the end, a comma is placed *before* them: as,

Tom, please lend me your pencil.

Please, Tom, lend me your pencil.

Please lend me your pencil, Tom.

The most frequent uses of commas are the following:

A. TO SEPARATE FROM THE REST OF THE SENTENCE —

(1) The name of the person addressed.

(2) *Yes* and its opposite *No*: as,

No, I cannot come.

(3) Words that interrupt the natural movement of a sentence because they are parenthetical or out of their natural order: as,

This, to tell the truth, was a mistake.

Hearing a shout, he ran to the door.

It is mind, after all, which does the work of the world.

Soundness of body, however, is also important.

(4) Appositives: as,

Paul, the apostle, was beheaded in the reign of Nero, emperor of Rome.

(5) Subordinate clauses, unless they are *necessary to the meaning* or *very short*: as,

Just as I awoke, the clock struck six.

Water, which is composed of hydrogen and oxygen, is a necessity of life.

Water that is stagnant is unwholesome.
Work hard while you work.

(6) Direct quotations: as,

"Exactly so," said Alice.

"Go then," said the ant, "and dance winter away."

B. TO SEPARATE FROM ONE ANOTHER —

(1) Words in series: as,

Men, women, and children traveled together.

It was a long, dull, and wearisome journey.

They made their way over mountains, through forests,
and across rivers.

(2) Independent clauses: as,

The rains descended, and the floods came.

The house is small, but it is very comfortable.

(3) The parts of dates: as,

Tuesday, December 26, 1916.

(4) The parts of addresses and endings of letters:
as,

Miss Barbara Hope, 201 King Street, Chicago, Ill.

Yours sincerely, Helen Brown.

Use commas only where they will be of service in unfolding the sense. In case of doubt, omit the comma.

V. The **Semicolon** (;) is in effect a *strengthened comma*. It is mainly used to separate the independent clauses of a compound sentence when —

(1) The clauses contain commas: as,
Mary, I remember, received a doll; Charles, a top.

(2) The clauses are not very closely related: as,
An hour passed on; the Turk awoke.

VI. The **Colon** (:) indicates that *something is to follow*. It is used —

(1) After the salutation in a letter: as,
Dear Sirs:

(2) Before a list of items: as,

The officers of the society are the following: a president,
a vice president, a secretary, and a treasurer.

(3) Before a long quotation: as,

Continuing, the speaker said: "I next will give my reasons
for thinking that football is good training for the mind."

VII. The **Dash** (—) is used —

(1) To mark a sudden break in the thought or
the construction: as,

Thus the plot thickens — but I weary you.

(2) Before a series of details or examples: as,

This affects everybody — merchants, lawyers, preachers,
doctors, laborers.

The use of the colon here would be more stiff
and formal.

VIII. Quotation Marks (“ ”) are used to inclose all the words of a direct quotation. A quotation within a quotation is inclosed by single marks: as,

“You might as well say,” added the March Hare, “that ‘I like what I get’ is the same thing as ‘I get what I like.’”

The following shows the correct punctuation and use of capitals in quoting a declarative sentence when the words “he said” (or their equivalent) precede, follow, or interrupt the quoted words:

- a. He said, “M _____.”
- b. “M _____,” he said.
- c. “M (Part of sentence),” he said, “m (rest of sentence).”
- d. “M _____,” he said. “M (Additional sentence or sentences).”

IX. Parentheses () are used to inclose parenthetical expressions that are long or contain commas: as,

I know that in me (that is, in my flesh) dwelleth no good thing.

Exercise 5

CAPITALS AND PUNCTUATION

(1) Give the reason for the use of every capital letter in the selection on page 371 (or any other selection the teacher may designate).

(2) Give the reason for every punctuation mark in a selection chosen by the teacher from this or some other book.

Exercise 6

CAPITALS AND PUNCTUATION

Rewrite the following selection using capital letters and punctuation marks where needed :

now said wardle what say you to an hour on the ice you skate
of course winkle yes oh yes replied mr winkle i am rather
out of practice oh do skate mr winkle said arabella i like to
see it so much oh it is so graceful said another young lady
a third young lady said it was elegant and a fourth expressed
her opinion that it was swanlike i should be very happy im
sure said mr winkle reddening but i have no skates this
objection was at once overruled trundle had several pair
and the fat boy announced that there were half a dozen more
down stairs whereat mr winkle expressed exquisite delight
and looked exquisitely uncomfortable *Charles Dickens*

Exercise 7

CAPITALS AND PUNCTUATION

Write from dictation any sentences your teacher may select from "A Modern English Grammar."

16. Spelling. The following words are the words most commonly misspelled by pupils at your age. You must master them thoroughly if you wish to write as educated persons do.

absence	almost ,	any	blue
accept	already	attacked	break
ache	always	been	built
again	among	beginning	business
all right	answer	believe	busy
allowed	anxious	bicycle	buy

can't	foreign	oblige	sure
certainly	forty	occasion	surprised
changing	friend	occurred	tear
chief	government	often	their
choose	grammar	once	there
clothing	guess	perhaps	they
college	half	piece	though
color	having	pleasing	through
coming	hear	precede	tired
copied	heard	preferred	to-night
cordially	here	principal	too
cough	hoarse	probably	tried
could	hour	proceed	trouble
country	hurried	quite	truly
dear	immediately	raise	Tuesday
describe	instead	read	two
despair	judgment	ready	used
different	just	really	using
disagreeable	knew	receive	very
disappeared	know	replied	wear
disappoint	knowledge	respectfully	weather
disease	laid	said	Wednesday
doctor	laughed	says	week
does	library	seems	where
done	loose	seized	whether
don't	lose	separate	which
early	making	several	whole
easy	many	shoes	women
eighth	meant	since	won't
enough	minute	sincerely	woolen
every	much	some	would
except	necessary	speech	write
February	ninth	straight	writing
finally	none	studying	written
		sugar	wrote

CHAPTER III

OF TOPICS, PARAGRAPHS, AND OUTLINES

17. Topics. Read the following selection :

The English apple is a tame and insipid affair compared with the intense, sun-colored, and sun-steeped fruit our orchards yield. The English have no sweet apple I am told, the saccharine element apparently being less abundant in vegetable nature in that sour and chilly climate than in our own. It is well known that the European maple yields no sugar, while both our birch and hickory have sweet in their veins. Perhaps this fact accounts for our excessive love of sweets which may be said to be a national trait.

The Russian apple has a lovely complexion, smooth and transparent, but the Cossack is not yet all eliminated from it. The only one I have seen — the Duchess of Oldenburg — is as beautiful as a Tartar princess, with a distracting odor, but it is the least bit puckery to the taste.

The best thing I know about Chili is not its guano beds, but this fact which I learn from Darwin's "Voyage," namely, that the apple thrives well there. Darwin saw a town there so completely buried in a wood of apple trees, that its streets were merely paths in an orchard. The tree indeed thrives so well, that large branches cut off in the spring and planted two or three feet deep in the ground send out roots and develop into fine full-bearing trees by the third year.

John Burroughs

Give in one word the subject of this selection.

Into how many parts is the selection divided?
What name have you learned for these parts?

What is the particular subject of the first part? Take pains not only to find the particular subject, but also to express it well.

What part of the general subject is treated in the second paragraph? in the third?

The particular subject of a composition, or part of a composition, is called the **Topic**.

Subject is the broad word for anything written or spoken about, while *theme* is the word for the exact and generally narrower statement of the *subject*. A *topic* is a still narrower *subject*; there may be several interesting *topics* suggested under a single *subject*. A *point* is by its primary meaning the smallest possible subdivision under a *subject*. A student's composition is often called a *theme*.

Exercise 8

ORAL TOPICS

Mention at least three *topics* suggested by each of the following general subjects. Mention several interesting *points* under one or more of the topics.

- | | | | |
|------------|----------------------|---------|--------------|
| 1. Houses | 3. Compositions | 5. Play | 7. Athletics |
| 2. History | 4. The United States | 6. Rain | 8. Money |

18. Paragraphs. In the selection on page 380, the change from one topic to another is indicated to the eye of the reader by **Indenting** the first word of each group of sentences.

A group of sentences relating to a particular topic is called a **Paragraph**.

The indentation does not make the paragraph.

It is only a sign to the eye of the new division of the subject. To indent a word when there is no change of topic confuses the reader. To omit the indentation when there is a change of topic obscures the divisions of the thought.

The word *paragraph* comes from a Greek word meaning "a line or stroke in the margin," which was the old way of indicating a change of topic.

To *indent* means to "notch," as with the teeth.

A paragraph may consist of one sentence or any number of sentences. It may stand alone, a complete composition in itself, or it may be part of a longer composition.

Exercise 9

ORAL STUDY OF TOPICS AND PARAGRAPHS

(1) Read with your teacher a series of short paragraphs from your school history, geography, or reader, and determine the topic of each paragraph.

(2) The following selection was written by its author as four paragraphs. What is the topic of each paragraph? What words should be indented?

LITTLE WOMEN

Margaret, the eldest of the four, was sixteen, and very pretty, being plump and fair, with large eyes, plenty of soft, brown hair, a sweet mouth, and white hands, of which she was rather vain. ¶ Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt; for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long,

thick hair was her one beauty; but it was usually bundled into a net to be out of her way. Round shoulders had Jo, big hands and feet, a fly-away look to her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman and didn't like it. Elizabeth — or Beth, as every one called her — was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression, which was seldom disturbed. Her father called her "Little Tranquillity," and the name suited her excellently; for she seemed to live in a happy world of her own, only venturing out to meet the few whom she trusted and loved. Amy, though the youngest, was a most important person, — in her own opinion, at least. A regular snow-maiden, with blue eyes, and yellow hair curling on her shoulders, pale and slender, and always carrying herself like a young lady mindful of her manners.

Louisa May Alcott

(3) The following selection was written by the author in two paragraphs. What are the two topics? What are the only two words that should be indented?

USES OF FORESTS

The most immediate effect produced by forests is the improvement of the soil into which their roots penetrate.

Wherever trees succeed in finding a foothold upon the surface of the earth, they proceed at once to make and to preserve a coating of soil, which in the end may become fit for cultivation.

The roots penetrate downward into the crevices of the rock, starting as slender filaments which, growing in size, wedge the stone apart and thus make the beginnings of a soil.

Into every cranny of the disrupted stone, yet other roots find their way and repeat the process of breaking.

In this way in the sub-soil, the rock is fractured into bits, becomes subjected to the dissolving action of the soil water, and so affords food for plants.

Forests also act to prevent floods.

If the rain falls on an unforested country, the water flows quickly over the bare surface to the brooks and thence to the larger rivers on its way to the sea.

In such a region the rain goes away to the ocean as it does from our house roofs, or paved streets.

When, however, the rain falls upon the forests, the water enters into a thick spongy layer, composed of partly decayed leaves together with trunks and branches which are constantly dropping from the trees upon the surface of the earth.

Through this sponge the water moves but slowly on its way to the streams, and when it is actually in the brooks its progress downward is retarded by numerous dams made by fallen timber and driftwood.

The result is that instead of pouring swiftly to the sea, the floodwaters may slowly creep away, requiring weeks in place of hours for their discharge to the greater rivers.

N. S. Shaler

(4) Listen carefully while your teacher reads aloud some selection, to see if you can tell (a) how many paragraphs it contains, and (b) what is the topic of each paragraph.

19. Outlines. If we arrange in order the topics and sub-topics in the selection on page 380, we get the following brief sketch of the plan of the composition :

1. English apples.
 - a. Appearance.
 - b. Taste.



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Gesellschaft

THE FIRST COMMISSION

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Berlin Photographic Co., New York

2. Russian apples.
 - a. Appearance.
 - b. Odor.
 - c. Taste.
3. Chilian apples.
 - a. Abundance.

A sketch of the plan of a composition is called an **Outline**.

Outlines are a great help in composition. In fact, every successful speaker or writer must have in his mind a clear outline of what he wishes to say. Very often the outline is written down, studied, and carefully revised, in order that the composition may be arranged in the best possible way and no important part omitted.

Exercise 10

WRITTEN OUTLINE OF A SELECTION

Write as an outline the paragraph topics, and main points under each topic, of the selection "Little Women" on page 382. You may begin thus:

- i. Margaret.
 - a. Age.
 - b. Figure.
 - c. Complexion.
 - etc.

Exercise 11

ORAL REPRODUCTION FROM OUTLINE

(1) Using as an aid to your memory the outline made in the last exercise, describe the four Little

Women. Do not try to learn the selection by heart. Fix your attention on the *ideas*, and express them in either your own or the author's words, or a combination of both.

(2) Using the outline on page 384 as a guide, tell what the author says in the selection about Apples on page 380. Reproduce the ideas in your own words.

Exercise 12

PREPARATION OF ORIGINAL OUTLINE

(1) Suppose that you are to write an article on *Rain* for a Child's Book of Knowledge. What different topics can you think of under this general subject? What sub-topics or points? Note them all down.

(2) Which of the topics and points you have thought of are important or interesting? Which, if any, might well be omitted from your composition?

(3) Which of the important or interesting topics would you make the subject of your first paragraph? Why? In what order would you take up the other topics? Why? Write an outline for an article on *Rain*.

(4) What things would you say in each paragraph about each topic? Think of the words you may best use to express the ideas in your mind.

When you have done the four parts of this exercise, you will have taken the four steps that every author must take: (a) *Collecting* ideas, (b) *Selecting* ideas, (c) *Arranging* ideas, (d) *Expressing* ideas.

Exercise 13

WRITTEN COMPOSITION FROM OUTLINE

(1) With your outline as a guide, write an article on *Rain*.

(2) Read your composition aloud to see how it sounds. Study it critically for correctness in sentences, capitals, punctuation, and paragraphing. Make a revised copy. (See Section 5.)

20. Conversation Paragraphs. Examine the paragraphs in the following story:

A New England woman discovered her new cook in the drawing-room, gazing at an aquarium with much interest.

"Well, Mary," said the mistress of the house in a kindly tone, "what do you think of them?"

"Sure, they're lovely," said the girl. "Will ye believe me, ma'am, but this is the first time in my life I ever saw red herrings alive!"

You observe that in the first paragraph, the writer has related the circumstances of the conversation.

The second paragraph tells what the mistress said, and how she said it.

The third paragraph contains the cook's words.

In writing conversation, a **Change in speaker** is usually shown by a **Change in paragraph**.

When brief explanations or descriptions accompany the words of a speaker, these explanations or descriptions are included in the paragraph with the speaker's words.

Exercise 14

ORAL REPRODUCTION OF CONVERSATION

(1) Tell your classmates the story of the cook and the gold fish.

(2) Tell your classmates an interesting conversation that you once heard or read.

Exercise 15

WRITTEN REPRODUCTION OF CONVERSATION

(1) Rewrite the following story using direct quotations, *i.e.* the exact words you think the speakers may have used.

A wolf came upon a lamb straying from the flock, and felt some compunction about taking the life of so helpless a creature without some plausible excuse; so he cast about for a grievance and said at last that the lamb grossly insulted him the year before. The lamb bleated that that was impossible, for it was not born then. The wolf retorted that the lamb fed in his pastures. The lamb replied it could not have been, because it never yet tasted grass. The wolf then charged it with drinking from his spring; but the poor lamb said it never drank anything but its mother's milk. The wolf snarled that in any case he was not going without his dinner; and he sprang upon the lamb and devoured it without more ado.

(2) Criticize and revise your own work in the manner suggested in Section 5.

(3) Write the conversation you told your classmates in Exercise 14(2).

Exercise 16

ORAL INVENTION OF CONVERSATION

(1) Invent for your classmates an imaginary conversation between any two of the following persons:

- a. A teacher and a pupil who is often late.
- b. Two boys who meet on the street.
- c. Two girls who meet in a store.
- d. A boy and a girl who meet on the way to school.
- e. A customer and a salesman.
- f. A mother and her son or daughter.

Consider the kind of persons who are doing the talking, and make them say short, natural things. Increase the interest by telling briefly *how* the characters spoke — their tones, their facial expressions, their actions.

Avoid the monotonous use of "said." The following are some of the words you may choose from: *say, speak, declare, allege, affirm, repeat, answer, reply, retort, cry, shout, exclaim, whisper, stammer, laugh, sob, snarl, murmur.*

After listening to the stories told by your classmates, tell which one you liked best, and why?

(2) Invent in similar way the dialogue that might have taken place between two persons in the picture opposite page 385, or any picture.

Exercise 17

WRITTEN CONVERSATION

(1) Write the story which you told in Exercise 16.

(2) Criticize it in the usual way, and make a revised copy.

21. Topic Sentences. Read the following selection and note the topics:

THE FOOD OF INSECTS

(1) Like the rest of living creatures, insects derive their nourishment chiefly from the animal and vegetable kingdoms.

(2) As regards the vegetable kingdom, the bill of fare presented by nature to our little subjects is practically almost without limit. From the mighty banyan tree of India, covering acres with its stems and foliage, down to the tiny fungus scarcely visible to the naked eye, perhaps not a single plant exists which does not furnish forth delicious eating to some one of the vast tribes of insects. The common nettle is by no means highly esteemed by ourselves or by the higher animals in general, yet it is all-important to insects, since it sustains the life, so at least it has been computed, of no fewer than thirty distinct species.

(3) Nor are insects restricted to vegetables in their fresh or unmanufactured state. They will secure their livelihood from a piece of furniture, or from the woodwork of buildings hundreds of years of age; they even feast upon what one would imagine had surely been robbed of all sweetness and succulence — the dried flowers of a botanist's collection. Nevertheless their bodies are often as well stocked with fluids as are leaf-fed caterpillars.

(4) Vegetable-feeding insects have little or no difficulty in procuring food. All nature lies before them, and unerring instinct is a guide that never fails or falters in directing them, by flight or foot, to the substance constituting their proper ailment. It is only under extraordinary circumstances, in face of the unwonted destruction of plants or when the

numbers of these tribes are unusually increased, that they ever perish from starvation.

(5) The carnivorous species experience a harder struggle for existence. They are exposed to the dangers of deficiency and deprivation, but fortunately they are frequently endowed with the faculty of enduring long abstinence. The kind of food they take leads them to employ a variety of methods in supplying their wants. A large proportion attack their prey by open violence, which is a clumsy and unsportsman-like mode at best. Or they surprise insects by hiding behind a stick or stone, affording concealment until their approach. But a few species have acquired far higher art in providing their sustenance. They have recourse to artifice and stratagem. *L. N. Badenoch*

You observe that the topic of the first paragraph is *the sources of insect nourishment*, and that the paragraph presents this topic in one sentence.

What is the topic of the second paragraph? Is this topic presented to the reader in any single sentence? Which sentence do you think contains the topic of the paragraph? What are the topic words?

What is the topic of the third paragraph? How is this new topic presented to the reader's mind?

Which sentence announces the topic of the fourth paragraph? What is the topic?

What is the topic of the last paragraph? Which sentence presents it?

A sentence that presents the topic of a paragraph is called a **Topic Sentence**.

22. Abstracts or Summaries. If we arrange the *topics* of the last selection in order, we have the following *outline*:

1. Sources of insect nourishment.
2. Vegetable food that is fresh.
3. Vegetable food that is not fresh.
4. Vegetable food is easy to procure.
5. Animal food.
 - a. Hard to procure.
 - b. Ways of procuring it.
 - (1) Open violence.
 - (2) Surprise.
 - (3) Stratagem.

This outline presents a *plan* of the author's topics, but it gives little or no idea of *what he says* under each topic.

If now we write in order the *topic sentences*, we shall have the following brief *summary* of what the author says on each topic:

(1) Like the rest of living creatures, insects derive their nourishment chiefly from the animal and vegetable kingdoms.

(2) As regards the vegetable kingdom, the bill of fare presented by nature to our little subjects is practically almost without limit.

(3) Nor are insects restricted to vegetables in their fresh or unmanufactured state.

(4) Vegetable feeding insects have little or no difficulty in procuring food.

(5) The carnivorous species experience a harder struggle for existence.

A summary of an author's main ideas is called an **Abstract**.

23. Abstracts Brief or Full. The abstract in the last section can be made still *brief* by omitting the

less important parts of each topic sentence and changing some words. Thus,

(1) Insects derive their nourishment from the animal and vegetable kingdoms.

(2) The vegetable bill of fare presented to them is almost without limit.

(3) They are not restricted to fresh vegetation.

(4) Vegetable-feeding insects have little difficulty in procuring food.

(5) The carnivorous species have a harder struggle to live.

On the other hand the abstract may be made *fuller* by adding to the topic sentence some of the leading ideas about each topic. For example, our abstract of the *second*, *third*, and *fifth* paragraphs might be the following:

(2) The bill of fare presented by nature to insects is practically unlimited. From the mighty banyan tree of India to the tiny fungus, scarcely visible, perhaps every plant furnishes delicious eating to some insect.

(3) Insects are not restricted to fresh vegetation. They will secure their food from a piece of furniture or from old woodwork or dried flowers. Yet their bodies are well stocked with fluids.

(5) The carnivorous insects have a harder struggle for their food. They experience want, but can endure long abstinence. To secure food some attack their prey, others lie in wait, others use stratagem.

24. Usefulness of Abstracts. The power to make an abstract of a paragraph, orally or in writing, is one of the most useful things a student can acquire. When you can perceive the topic of a paragraph,

distinguish the important ideas from those that are less important, and fix the main ideas in your mind, then you have learned to read with profit and to study with success.

Composition is the reverse process. When you can gather together in your mind (or on paper) the many different topics relating to a given subject, select the important or interesting ones, and set these forth in correct and well-expressed sentences grouped in clear paragraphs, then you have acquired the art of good writing.

Exercise 18

ORAL OUTLINE AND ABSTRACT

Read the following selection, noting the topic and leading ideas of each paragraph:

A SCIENTIFIC STUDY OF WATER

One of the commonest of common natural objects is water; everybody uses it in one way or another every day; and consequently everybody possesses a store of loose information — of common knowledge — about it. But, in all probability, a great deal of this knowledge has never been attended to by its possessor; and certainly, those who have never tried to learn how much may be known about water, will be ignorant of a great many of its powers and properties and of the laws of nature which it illustrates; and consequently will be unable to account for many things, of which the explanation is very easy. So we may as well make a beginning of science by studying water.

Now the water has a vast number of peculiarities. For example, it is transparent, so that you can see through it;

it feels cool, it will quench thirst and dissolve sugar. But these are not the characteristics which it is most convenient to begin with.

The water, we see, fills the cavity of the tumbler for half its height, therefore it occupies that much space, or has that bulk or volume.

If you put the closed end of another tumbler of almost the same size into the first, you will find that when it reaches the water, the latter offers a resistance to its going down, and unless some of the water can get out, the end of the second tumbler will not go in. Any one who falls from a height into water will find that he receives a severe shock when he reaches it. Water therefore offers resistance.

If the water is emptied out, the tumbler feels much lighter than it was before; water, therefore, has weight.

And, finally, if you throw the water out of the tumbler at any slightly supported object, the water hitting against it would knock it over. That is to say, the water being put in motion is able to transfer that motion to something else.

All these phenomena, as things which happen in nature are often called, are effects of which water, under the conditions mentioned, is the cause, and they may therefore be said to be properties of water. *Thomas H. Huxley*

The topic of the *first* paragraph would be difficult for you to give unaided. It may be stated as: *Why water is a good subject with which to begin scientific study.*

The topic of the *second* paragraph is *Water has many peculiarities.* It is given in the first sentence of the paragraph.

Give in three words the topic of the *third* paragraph.

Reading the entire paragraph before you answer,

give the topic of the *fourth* paragraph. What is the topic sentence?

What is the topic of the *fifth* paragraph? Of the *sixth*? Of the *last*? Does each of these paragraphs have a topic sentence?

Study the paragraphs again, one by one, and point out the *leading ideas* in each.

Exercise 19

WRITTEN OUTLINE AND ABSTRACT

(1) Write a topical *outline* of "A Scientific Study of Water."

(2) Write a *full abstract* of "A Scientific Study of Water."

Does your full abstract include *all* the leading ideas? Does it include any that are not important? Is it correct in punctuation and grammar?

Exercise 20

ORAL ABSTRACT

(1) Study your next lesson in geography, history, or reading with a view to —

- a. Finding the topic of each paragraph,
- b. Noting the leading ideas under that topic,
- c. Fixing them in your mind.

Be careful to pick out the important things and to omit those that are less important.

(2) When you have thus studied all the paragraphs, go over the entire lesson again to make sure

you have fixed in your mind all the important topics, and the main points under them.

Exercise 21

WRITTEN OUTLINE AND ABSTRACT

(1) Write an outline of the lesson you studied in Exercise 20.

(2) Suppose one of your classmates is sick and unable to attend the next lesson in geography or history. Write a letter to your classmate giving a rather full abstract of the lesson.

Exercise 22

ORAL REPRODUCTION FROM OUTLINE

With your book closed and only an outline before you, reproduce in your own language the leading points in a lesson in history, geography, or science. Do not try to recall the author's exact words; but do not hesitate to use them if they recur to you. Fix your mind on the main facts and ideas.

25. Titles. What name is prefixed to the selection on page 394? What reasons can you think of for prefixing a name to the selection?

The name prefixed to a piece of composition is called the **Title**.

The *purpose* of a title is (*a*) to identify the composition, (*b*) to indicate its subject, and (*c*) to arouse interest.

Therefore a good title (*a*) is different from other

titles, (b) accurately announces the subject, and (c) "sounds attractive."

What rules have you learned for the writing of titles?

Although the title stands first, it is often the last thing written. The choosing of it may well be postponed until the composition is finished, and then receive great care.

Exercise 23

TITLES

(1) Think of several good titles for each of the selections on pages 380, 387, 388.

(2) Write the titles you selected.

CHAPTER IV

OF LETTER WRITING

26. Relation of Letters to Other Composition.

Letters differ from other composition chiefly in the fact that they are *messages* written to be *sent*. They may contain narration, description, exposition, or argument. But the fact that they are messages from one person to another suggested the use of certain *letter forms*, which experience and custom have now established as correct because their usefulness has been proved by long trial. Mastery of these forms is essential. Not to use them betokens ignorance or carelessness.

27. Business Letters. Letters about business are usually written to *strangers* who are *busy*. Therefore the letter must tell who the writer is, where he lives, when he writes, to whom he writes, and what the business is; and it must do this *clearly* and *quickly*. This is best done by using an unvarying form, so that the different bits of needed information are *always in the same place*, where the reader can find them at a single glance.

One well-established form for a business letter is shown in the following example. Its parts are so arranged that they stand out plainly to the eye.

216 WILLIAM ST.,
DEDHAM, MASS.,
Oct. 13, 1918.

PERRY MASON COMPANY,
201 Columbus Ave.,
BOSTON, MASS.

GENTLEMEN:

Enclosed you will find a money order for two dollars, for which please send me "The Youth's Companion" during the coming year, beginning with the next issue.

Yours truly,

ALFRED E. BARTLETT

Arrangement of the above Business Letter

(Where)

(When)

(To whom)

(Where living)

(Greeting)

(Message)

(Leave-taking)

(Name of writer)

28. Parts of a Business Letter. As you see from the example just given, a complete business letter has the following parts:

(1) *Where* written, and *when*, called the **Heading**.

The *when* is for reference. The *where* is to guide the reply, and should consist of the writer's mail address.

(2) *To whom*, and *where living*, called the **Address**.

This is to (a) guide a secretary in addressing the envelope, and (b) show the reader that the letter is surely meant for him, and not missent in a wrong envelope.

(3) A courteous *greeting*, called the **Salutation**.

The usual salutations are: *Sir* (*Sirs*) or *Dear Sir* (*Dear Sirs*), *Gentlemen* (not "Gents"), *Madam* or *Dear Madam* (used to a married or a single woman), and *Mesdames* (used to women).

Note that the last word in the Salutation begins with a capital.

(4) The *message*, called the **Body**.

This should be *clear* and *directly to the point*, avoiding all unnecessary words. If the letter is a reply, it should refer as briefly as possible to the letter which it answers. "Replying to your letter of June 6" (7 words) is a better way to begin than "Your esteemed favor of June 10 is received and contents noted" (11 words).

On the other hand, the frequent use of abbreviations, and the omission of *I* or *We* (e.g. "Have received" instead of "We have received"), endanger clearness and violate good taste.

If the message relates to more than one topic, the reader is helped if each topic is put in a separate paragraph, however short.

(5) A courteous *leave-taking*, sometimes called the **Complimentary Close**.

The usual words for the leave-taking are: *Yours truly*, *Yours very truly*, *Sincerely yours*, or *Respectfully yours*.

Note that only the first word in the Complimentary Close begins with a capital. Note carefully the spelling, also.

(6) The *name of the writer*, called the **Signature**.

A man writing a business letter should sign the name that is to be used in reply (omitting titles).

An unmarried woman should prefix to her signature *Miss* in parentheses, or write at the left hand margin the name by which she is to be addressed.

A married woman should use one of these forms of signature: *Mrs. Wm. S. Morris*, or (*Mrs.*) *Eleanor H. Morris*, or *Eleanor H. Morris* with *Mrs. Wm. S. Morris* written at the left hand margin.

If the letter is written for another person, the actual writer should add under the signature his own name or initials preceded by *per* or *by*.

(7) The *address on the envelope*, called the **Supercription**.

The envelope should be addressed in such a way as to enable the mail service to deliver the letter *easily* and *surely*.

The Chicago post office handled in one year more than 2,500,000,000 pieces of mail matter. More than 17,000,000 mistakes were found in the addresses!

29. Model Business Letters. The parts of a business letter may be further studied in the following models:

(1)

R. F. D. No. 6,
CAMBRIDGE, MASS.,
April 1, 1919.

THE LEWIS ATHLETIC CO.,
26 College Ave.,
LEWISTON, MICH.

DEAR SIRs:

Please send me by parcel post one #2618 tennis racquet, as described on page 4 of your 1919 spring catalogue. I enclose herewith a postal money order for four dollars (\$4.00).

Yours truly,
(MISS) MARY F. CARSON

(2)

92 WALKER ST.,
HILLSDALE, N. J.,
Oct. 1, 1918.

MR. EDWARD F. MCKAY, Principal,
HILLSDALE HIGH SCHOOL,
HILLSDALE, N. J.

DEAR MR. MCKAY:

Will you kindly excuse my son, James, from school on Friday, the fifth? He has been advised by Dr. Adams to see a specialist in Hoboken on that day regarding his teeth.

Very truly yours,
MRS. WM. S. MORRIS ELEANOR H. MORRIS

(3)

LOCK BOX 21,
SCOTTDALe, PA.,
June 12, 1917.

MR. F. S. ELDRIDGE, President,
THE PENNSYLVANIA STEEL WORKS,
ERIE, PA.

DEAR SIR:

An acquaintance of mine, Henry White, will enter Erie

Academy in September with the intention of working his way through to college. He would like to secure an office position for the coming summer. If you can assist a very deserving boy, please let me know.

Respectfully yours,

(MRS.) HELEN R. THOMPSON,
per A. C.

(4)

991 HARRISON ST.,
MILTON, MASS.,
May 29, 1916.

EAGLE PUBLISHING CO.,
316 NEWTON ST.,
BOSTON, MASS.

DEAR SIRs:

I hereby apply for the summer position of clerk in your office at \$6.00 per week, as advertised in the "Boston Evening Post" of May 28th.

I am fifteen years of age and attend the Central High School here. Last June I was graduated from the Milton Grammar School. The enclosed report cards give a detailed record of my studies and conduct during the last two school years. This letter is a specimen of my handwriting.

Last summer I was employed by the H. W. Williams Corporation, 16 Broad St., Boston, as office boy. Mr. H. W. Williams of that company will be glad to give you information about my work with him. I also refer you by permission to Mr. F. R. Grant, Headmaster of the Central High School, and Mr. J. S. Fisher of the Milton Grammar School.

I shall be very glad to go to your office at any time for a personal interview.

Respectfully yours,

FREDERICK CHANNING

STAMP

MRS. HELEN R. THOMPSON,
Lock Box 21,
SCOTSDALE, PA.

STAMP

MR. FRANK N. THURSTON,
103 Columbia St.,
CHICAGO, ILL.

Exercise 24

PREPARATION FOR WRITING A BUSINESS LETTER

(1) Select one of the letters suggested below. What will you use as (a) the Heading, (b) the Address, (c) the Salutation?

(2) What are the points to be made clear in the Body of the letter? Have you included everything

necessary? Tell the class exactly what you will say as the Message, choosing your words carefully.

(3) What will you use as (a) the Complimentary Close, (b) the Signature, (c) the Superscription?

1. To your postmaster, asking him to forward your mail to a given address for a given time.

2. To the principal of a school, asking to be excused for an absence.

3. To a manufacturing company, ordering some article.

4. To the publishers of a newspaper, sending a subscription for one year.

5. To a merchant, calling attention to an error in a bill rendered.

6. To a hotel proprietor, asking what his rates are for the month of July.

7. To the publishers of a magazine, informing them of the new address to which you wish your copy sent.

8. To the principal of your school, requesting a recommendation for a position which you desire to obtain.

9. To a hardware firm, asking them to send you one of their catalogues.

10. To the manager of an athletic team, proposing a game with the team of which you imagine yourself manager.

11. To a music teacher, asking the price and conditions of lessons which you wish to take.

12. To a business firm which has advertised for a clerk or stenographer, applying for the position.

13. To a dry goods firm, asking permission to exchange an article which is too small.

14. To a firm, inclosing stamps, check, or money order in payment of a bill.

15. The answer to one of the above letters.

Exercise 25

BUSINESS LETTER

Write the letter which you prepared in the last exercise. When you have finished, examine carefully the position of the parts, the use of capitals, the punctuation, and the spelling. Read your letter aloud to see how it sounds. Make a revised copy.

30. Social Letters. Social letters are written to *relatives* or *friends*, whom we desire to *please*. They should therefore be made as *interesting* and *attractive* as possible. Part of the charm of a social letter consists in naturalness. We should write as we talk, only better.

31. Parts of a Social Letter. Every social letter should have the same parts as a business letter except that the Address (*to whom* and *where living*) is not needed between intimate acquaintances and is best omitted. Three of the parts of a social letter, however, differ in *character* from the corresponding parts in a business letter.

The **Salutation** or *greeting* is informal and friendly; as, Dear John, Dear Father, My dear Miss Guyon.

The use of the words "my" and "dear" in the salutation of a letter is conventional, *i.e., mere custom*; therefore, no one should hesitate to use these words because of shyness. "Dear John" is more usual than "Friend John," and means no more. The addition of "my," according to the best authorities, *increases the formality*. "My dear John" is considered less intimate than "Dear John."

The **Body** or *message* should be *natural*, as between acquaintances, and should be made *as interesting as possible*. Many fine examples may be found in the biographies of famous men and women.

The **Complimentary Close** or *leave taking* is informal and friendly, and varies with circumstances from the formal "Sincerely yours" or "Cordially yours" to such personal terms as "Your loving son," "Affectionately yours," "Yours very lovingly."

32. Model Social Letters. (1) The following letter was written by a young lawyer :

June 21, 1916.

DEAR ROBERT:

It gave me great pleasure to learn from mother that you have been awarded a prize in English and that you have done well in your other studies. I wish I were within reach that I might shake your sturdy right hand so vigorously as to make your left hand ache from the shock.

When I was in school, we were wont to look pityingly at the honor students, for we thought the world required all-around men and had no use for mere book-worms. But since leaving college I have observed again and again that the big offices and honors are going to the men who made good at college.

So, with all due regard to your health and with a strong desire that your school life may be very happy and enjoyable, I am, nevertheless, going to bid you keep up the kind of work you have begun and to assure you that such work will not only insure the love and respect of your parents, but also will command a worthy berth for you in the business world after your education is completed.

Now that school is over, I presume that you are having many happy hours down at the cabin. Would that I were there to get some lessons in canoeing and angling!

Once more, my heartiest congratulations on your excellent start at the High School and best wishes for the remainder of your course.

Very affectionately,
BAYARD

(2) The following note by Celia Thaxter, accompanying a picture of the musician Beethoven, adds to the value of the gift by showing the thought and friendliness which prompted it :

I wonder if you care to know how the great Beethoven looked ! Even if you don't, I think the picture is interesting as a fine type of humanity, and I crave permission to add it to your collection of photographs. How strange it is that the greatest musician the world has ever seen should have been deaf to his own marvelous work and shut out from *all* sounds ! Doesn't he look like a splendid old German lion, with a north-east hurricane in his hair ? I haven't words to tell you how I admire him and his uplifting music.

(3) The following form for a social letter has been adopted as an official standard in the Boston Public Schools :

316 SUMMIT ST.,
POMONA, CAL.,
SEPTEMBER 2, 1913.

DEAR MARION :

Mother and I reached home yesterday after our visit of three months in the East. Although we had a pleasant time with our relatives in Maine and Massachusetts, we are glad to be at home once more.

The peaches and plums are ripe now, and we spend all day on the ranch helping the men gather the crop. I wish that you could be here to help eat our peaches, but I suppose you are enjoying your good Massachusetts apples.

Give my love to your mother and write soon.

Your loving friend,
HELEN GARLAND

Exercise 26**SOCIAL LETTERS**

Write one of the following letters. Make it as natural, interesting, and correct as you can.

1. To a former classmate who has moved to another place, giving news of your school and class.
2. To a brother or sister away from home, giving news of the family and neighbors.
3. To a friend, describing a recent party, game, or excursion.
4. To a friend, giving an account of your last holiday.
5. To a friend who has won a prize.
6. To a friend in a distant place, introducing one of your friends who is about to visit that place.
7. To a friend or relative, giving your plans for next summer.
8. To a friend or relative, describing something that recently interested you very much.
9. To a friend or relative, explaining why you cannot visit him or her now.
10. To a cousin, to persuade him or her to take up a certain study.
11. To a boy or girl in a foreign country, telling how you spend a day (or a certain hour) at school.
12. To a friend who has given you something you are especially glad to own.
13. To a friend to whom you are sending a certain gift, explaining why you chose it.
14. To the author of your favorite book.
15. To the children in a hospital to whom you are sending some of your old picture books or magazines.
16. To your teacher, giving reasons why you should have a holiday.
17. An answer to any of the above letters.

33. Formal Invitations and Replies. Written invitations are sometimes *formal*, sometimes *informal*. Formal invitations are used only for formal occasions. The reply, which should always be sent promptly, follows the character of the invitation. The following are examples of formal notes:

a. Formal Invitation

Mrs. Elizabeth Bates requests the pleasure of Mr. Francis Robinson's company at dinner on Thursday evening, October the second, at seven o'clock.

902 Prospect Avenue,
September twenty-fifth.

b. Formal Acceptance

Mr. Robinson accepts with pleasure Mrs. Bates's kind invitation to dinner on Thursday evening, October the second, at seven o'clock.

49 Harrison Street,
September twenty-sixth.

c. Formal Declination

Mr. Robinson regrets that he cannot accept Mrs. Bates' kind invitation to dinner on Thursday evening, October the second.

49 Harrison Street,
September twenty-sixth.

Exercise 27

FORMAL INVITATIONS AND REPLIES

(1) Write a formal invitation to a dance or other entertainment.

(2) Write a formal acceptance of an invitation.

(3) Write a formal declination of an invitation.

CHAPTER V

OF NARRATION

34. Narration Defined. Narration is that form of composition which aims to give an orderly account of an event or a series of events.

35. Kinds of Narration. The varieties of narration are numerous. It is useful to know the difference between the following kinds:

Chronicle is narration in *simple time order* without regard to anything else (Greek *chronos*, "time"). A common form of chronicle is a **Diary**, which is a record of the incidents of *each day*.

History is narration *with the aim of explaining*.

Biography is the history of *a single life* (Greek *bios*, "life," and *graphein*, to "write").

Story and **Tale** are general terms for narration designed to *interest* and *please*.

Fiction is narration of *invented* fact.

Romance is narration dealing with *the extraordinary in life*.

Novel is the name given to a story dealing with *ordinary life* as it appears to the average observer.

Realism is that form of fiction that is *nearest to things as they are*.

Anecdote is the name given to narration of *a single, detached incident*.

The test of good *narration of fact* is *truth*.

The test of good *fiction* is *interest* ; for if the narration of invented fact is not interesting, it has no excuse for existing.

36. Keeping a Diary. John Burroughs, a naturalist and author, says in his "Spring Jottings" :

"For ten or more years past I have been in the habit of jotting down, among other things in my note-book, observations upon the seasons as they passed. . . . When we try to tell what we saw or felt, even to our journals, we discover more and deeper meanings in things than we had suspected."

The following are some selections from his diary :

March 3, 1879. The sun is getting strong, but winter still holds her own. No hint of spring in the earth or air. No sparrow or sparrow-song yet.

March 5. The day warm and the snow melting. The first bluebird note this morning. How sweetly it dropped down from the blue overhead !

March 10. A real spring day at last, and a rouser ! Thermometer between 50° and 60° in the coolest spot. The blue-birds ! It seemed as if they must have been waiting somewhere close by for the first warm day, like actors behind the scenes, for they were here in numbers early in the morning ; they rushed upon the stage very promptly when their parts were called.

The following selections are from the diary of Louisa Alcott, written when she was a young girl :

September 1st. I rose at five and had my bath. I love cold water ! Then we had our singing-lesson with Mr. Lane. After breakfast I washed dishes, and ran on the hill till nine,

and had some thoughts, — it was so beautiful up there. Did my lessons, — wrote and spelt and did sums; and Mr. Lane read a story, "The Judicious Father."

Wednesday. Had a splendid run, and got a box of cones to burn. Sat and heard the pines sing a long time. Read Miss Bremer's "Home" in the evening. Had good dreams, and woke now and then to think, and watch the moon. I had a pleasant time with my mind, for it was happy.

March, 1846. I have at last got the little room I have wanted so long, and am very happy about it. It does me good to be alone, and Mother has made it very pretty and neat for me. My work-basket and desk are by the window, and my closet is full of dried herbs that smell very nice. The door that opens into the garden will be very pretty in summer, and I can run off to the woods when I like.

Exercise 28

A DIARY

(1) Write, as for a diary, a record of *one day*, noting the temperature, atmosphere, and sky, and any sights, incidents, thoughts, or feelings of interest to you.

(2) Keep a diary for *one week*, to be read to the class at the end of that time. Date each day's entry.

(3) Keep a diary for *one month*, making an entry not every day, but only when you observe something significant or interesting.

(4) Keep a *three months'* record of the signs of the seasons, making notes only when some new or significant sign is observed. Add any other jottings of interest to you.

37. The Parts of a Story. Read the following story :

Alderman Jones, of New York City, worked his way through Yale College in the class of 1892. During his course he was kept very busy by the various jobs he did to help with his expenses. On graduation he went to New York, and was even busier than he had been in New Haven.

After some months of life in New York, a friend met him and said, "Henry, what are you doing?"

"I have three jobs," replied Mr. Jones. "I am studying law, I am a newspaper reporter, and I am selling life insurance."

"How do you manage to get it all in?" said the friend.

"Oh," replied Mr. Jones, "that's easy enough. They're only eight-hour jobs."

When did this happen? *Where* did it happen? To *whom* did it happen? *What* happened? What is the point of highest interest?

You observe that this brief anecdote tells the *time*, the *place*, the *person*, and the *occurrence*, and ends at the point of highest interest.

The time and place, answering the questions *when* and *where*, are called the **Setting** of the story.

The persons, answering the question *who*, are called the **Characters**.

The occurrence is called the **Action**. A single brief occurrence is called an **Incident**.

The point of highest interest in a piece of composition is called the **Climax**.

Setting, Characters, Action, and Climax are the fundamental parts of a good story.

The time and place of a story may be told very briefly as above, or even omitted altogether; or they may be enlarged by description and exposition into what is called **Atmosphere**, as in "Robinson Crusoe," "Treasure Island," and "The Fall of the House of Usher."

The characters may be persons, animals, or mere things. Anything that participates in the action is a "character."

The action may consist of deeds, words, thoughts, or mere feelings.

Hearers will understand most easily if the action is narrated in an orderly way from that which occurred first to that which occurred next. Therefore the incidents should be told in the order of time, and gradually lead up to the incident of highest interest, or the climax.

Exercise 29

ORAL STUDY OF SETTING, CHARACTERS, ACTION, AND CLIMAX

- (1) What part of the anecdote on page 387 would you call the setting?
- (2) Name the characters in this story.
- (3) What are the main incidents in the action?
- (4) What is the climax of the story?

38. Reproduction of Stories. The ability to tell a good story well is a charming and valuable accomplishment. It is one of the keys to social success, for a good story-teller is a welcome companion. You have already had some practice in repeating stories. The following exercises will help you to improve in the art of story-telling.

Exercise 30

REPRODUCTION OF ANECDOTE

(1) Tell your classmates the anecdote of Alderman Jones in your own way, bringing out clearly the setting and the characters, and narrating the incidents so that they lead up to the climax.

(2) Write the anecdote of Alderman Jones, taking care to use paragraphs, capitals, and punctuation correctly.

Exercise 31

ORAL STUDY OF A STORY

(1) In the selection on page 361, what preliminary statement does the author make about the habits of storks?

(2) When and where did the special incident occur? What name is given to this part of the story?

(3) Who are the characters in this story? What was the German curious to ascertain? How did he try to find out?

(4) What occurred in the fall? What happened in the spring? What great surprise forms the climax?

(5) What other words might the author have used instead of *tarry*, *leave*, *ascertain*, *fastened*, *went*, *came back*?

Exercise 32

ORAL REPRODUCTION OF A STORY

(1) Tell the story about the stork to your classmates, following this natural plan:

1. Storks outside of Berlin.
2. A German's experiment.
 - a.* What he wanted to know.
 - b.* How he tried to find out.
3. What followed.
 - a.* In the fall.
 - b.* In the spring.
 - c.* The surprise.

Fix your attention on the mental pictures. Do not try to recall the author's language, but on the other hand do not hesitate to use any words or phrases that you may remember.

(2) After listening to the story as told to the class, point out any faults you observed.

Exercise 33

WRITTEN REPRODUCTION OF A STORY

(1) With your book closed, write the story about the stork in the most effective way you can.

(2) Criticize and correct your work in the manner suggested in Section 5.

Exercise 34

ORAL REPRODUCTION OF STORIES

a. Selecting one of the following stories, as your teacher may direct, prepare to tell it to your classmates by *getting firmly in your mind* the Setting, the Characters, the Action, and the Climax.

b. Consider the *order* in which you will tell the story.

c. Think of the best *words* to use to make your story clear and vivid. Avoid the monotonous use of the word "said" by varying its position and using substitutes. See page 389.

d. *Tell* the story to your classmates, making it as interesting as you can.

1. An anecdote or story you have heard some one tell.
2. An anecdote or story printed in some paper or magazine.
3. A fable, using the third person only.
4. A fable, using dialogue in the first person for any conversation in the fable.
5. A prose narrative found in your reader or in a newspaper.
6. A fairy tale.
7. The story told in some narrative poem.

Exercise 35

WRITTEN REPRODUCTION OF STORY

Write the story you told in the last exercise, making it as nearly perfect as you can before showing it to your teacher.

39. Stories in Changed Form. It is sometimes an interesting and profitable exercise to tell a story in a new way, changing poetry to prose, or direct quotations to indirect (or vice versa), or taking the place of one of the characters and telling it from that point of view.

Exercise 36

OUTLINE AND REPRODUCTION OF STORY

(1) Write an outline of the story in the following poem :

OPPORTUNITY

This I beheld, or dreamed it in a dream : —
 There spread a cloud of dust along a plain ;
 And underneath the cloud, or in it, raged
 A furious battle, and men yelled, and swords
 Shocked upon swords and shields. A prince's banner
 Wavered, then staggered backward, hemmed by foes.
 A craven hung along the battle's edge, and thought,
 "Had I a sword of keener steel —
 That blue blade that the king's son bears, — but this
 Blunt thing — !" He snapt and flung it from his hand,
 And lowering crept away and left the field.
 Then came the king's son, wounded, sore bestead,
 And weaponless, and saw the broken sword,
 Hilt buried in the dry and trodden sand,
 And ran and snatched it, and with battle-shout
 Lifted afresh, he hewed his enemy down,
 And saved a great cause that heroic day.

Edward Rowland Sill

(2) With your outline as a guide write in plain prose the story called " Opportunity."

Exercise 37

PREPARATION FOR STORY IN CHANGED FORM

Imagine yourself the person in India who put the second ring on the stork (p. 361), and ask yourself the following questions. Think out the answers carefully to yourself one at a time. Try to *see clearly in your mind* the person, place, and actions suggested by the questions. By thus building up *pictures in your mind* you will be preparing to tell an original story.

(1) For the purpose of this exercise, whom do you imagine yourself to be? (You might be a native, a British soldier, a missionary, etc.)

(2) Where do you imagine yourself to live? What are the main things in your surroundings?

(3) When would the storks be seen in India? When would they disappear?

(4) What would you probably think if you one day saw a stork with a silver ring on its leg? What would you probably do?

(5) How do you think you would feel and act when you found "Berlin, 1890" engraved on the ring?

(6) Should you be willing to let such a message go unanswered? What answers might you send?

(7) What thoughts would be in your mind when you saw the stork fly off in the spring?

Exercise 38

ORAL STORY IN CHANGED FORM

(1) Imagining yourself a person in India, tell the story of the stork that traveled far, relating in

order the circumstances, the incidents, and your feelings as you thought them out in the last exercise. Follow a natural plan. You may use some description, if you wish, to make your story seem more real and interesting.

Think your story straight through from the beginning, so that you can tell it well if called upon by the teacher. Keep your attention fixed mainly on the *pictures in your mind* rather than on the words you use.

(2) If another pupil is called on to tell the story, listen carefully to see whether the story told seems clear, orderly, and natural.

Exercise 39

WRITTEN STORY IN CHANGED FORM

(1) Imagining yourself the person who put the second ring on the stork's leg, write the story as effectively as you can.

(2) Are the words and phrases you have used the best you can think of? Consider the following possibilities:

Remain, stay, tarry, linger, sojourn.

Depart, leave, go away, fly away.

Secure, fasten, bind, tie, attach.

(3) Study and revise your writing as suggested in Section 5.

Exercise 40**REPRODUCTION OF STORIES IN CHANGED FORM**

(1) Prepare to tell your classmates one of the following stories.

1. A short story from a book or a newspaper, as if you yourself were one of the spectators.

2. A short story from a book or a newspaper, imagining yourself one of the characters and telling what *you* saw, heard, felt, said, etc.

3. A story from some poem, imagining yourself one of the characters.

(2) Tell the story.

(3) Write the story, making it as nearly perfect as you can before you show it.

40. Original Narration. Everybody has interesting experiences sometimes. We often observe unusual incidents. We occasionally like to imagine something as happening. These things are the stuff that interesting narratives are made of. What interests us is likely to interest others, if it is well told. The great story-tellers draw on their own *experience* and *observation* quite as much as on their *imagination*.

41. Preparation for Original Narration. Before attempting to tell a story — whether experience, observation, or imagination — you should prepare for it as follows :

(1) Having chosen the story you wish to tell, *think over* the incidents from beginning to end, perhaps jotting down the main points.

(2) Picture clearly to your mind the *setting*. Will it be enough to give the time and place briefly or to omit them entirely, or would your story gain in interest if you described the place and circumstances somewhat fully?

(3) Picture clearly to your mind the *characters*. Will it be enough to name them, or should you add something to describe them? How did they look? How did they speak? How did they act? What was their manner?

(4) Picture clearly to your mind the *action*. Try to remember (or imagine, if writing fiction) what was felt, said, and heard, as well as what was done.

(5) *Select* the points that seem interesting and important, separating them in your mind from those which may be mentioned lightly or omitted entirely. What details should be given to make the story seem real, and what should be omitted in order that it may be rapid? What is the natural climax?

(6) Make an *outline* of the story for your own guidance.

(7) Consider what *words* you may use to make your story clear and vivid in its several parts.

(8) Think of a good *title* for your particular story.

Exercise 41

PREPARATION FOR ORIGINAL ANECDOTE

Select some incident as suggested below, and in the manner described in Section 41 prepare to tell it as an anecdote.

- | | |
|-----------------------|---------------------------|
| 1. On the street. | 5. At home. |
| 2. In a trolley car. | 6. On a visit. |
| 3. On the playground. | 7. In school. |
| 4. In a store. | 8. Why everybody laughed. |

Exercise 42

ORIGINAL ANECDOTE

(1) Tell your classmates the anecdote you prepared in Exercise 41. Which anecdote told in class do you think was the best? Why?

(2) After hearing the criticisms and suggestions of your classmates, write in the form of a letter the anecdote you prepared in Exercise 41.

(3) Criticize and correct your letter as suggested in Section 5.

Exercise 43

PREPARATION FOR SIMPLE NARRATIVE: EXPERIENCE OR OBSERVATION

Choosing one of the subjects suggested below, prepare in the manner described in Section 41 a narrative of two or more paragraphs.

- | | |
|--------------------|-----------------------|
| 1. A visit. | 3. My first earnings. |
| 2. My first party. | 4. Lost. |

- | | |
|----------------------------------|-------------------------------|
| 5. Found. | 25. A day dream. |
| 6. A little journey. | 26. Once upon a time. |
| 7. A hunt. | 27. A trick. |
| 8. A recitation. | 28. If wishes came true. |
| 9. A false alarm. | 29. How I missed dinner. |
| 10. A friendly act. | 30. A time when I failed. |
| 11. My first day at school. | 31. When I succeeded. |
| 12. On the way home. | 32. When I nearly succeeded. |
| 13. A holiday expedition. | 33. I (he, she, they) forgot. |
| 14. What a dog did. | 34. Overslept. |
| 15. What a cat did. | 35. A discovery. |
| 16. On the street. | 36. A joke on me. |
| 17. In the woods (park). | 37. A runaway. |
| 18. In the barn (factory). | 38. An upset. |
| 19. In the church (trolley car). | 39. My first experience on |
| 20. Why tardy. | skates (on a horse, in a |
| 21. A practical joke. | boat). |
| 22. Making believe. | 40. A true fish story. |
| 23. At the table. | 41. How I lost my belief in |
| 24. When I grow up. | Santa Claus. |

Exercise 44

SIMPLE NARRATIVE: EXPERIENCE OR OBSERVATION

(1) Tell your classmates the narrative you prepared in Exercise 43. Avoid using too often the words *and* and *then*.

(2) Write the narrative you prepared in Exercise 43.

Read your writing aloud to see how it sounds.

Consider carefully your choice of words.

Is it correct in grammar, spelling, punctuation, use of capitals, and paragraphing?

Make a revised copy. See Section 5.

Exercise 45**STORY FROM PICTURE**

(1) Prepare to tell your classmates the story suggested by the picture opposite page 385. If you wish, you may imagine yourself one of the characters.

(2) Tell the story.

(3) Write the story, making it as nearly perfect as you can before you show it.

42. Plot: Opposing Forces. Read the following extract from Cooper's "The Last of the Mohicans":

The scout having ascertained that his Mohican friends were sufficient of themselves to maintain the requisite distance, deliberately laid aside his paddle, and raised the fatal rifle. Three several times he brought the piece to his shoulder, and when his companions were expecting its report, he as often lowered it to request the paddlers would permit their enemies to approach a little nigher. At length his accurate and fastidious eye seemed satisfied, and throwing out his left arm on the barrel, he was slowly elevating the muzzle, when an exclamation from Uncas, who sat in the bow, once more caused him to suspend the shot.

"What now, lad?" demanded Hawkeye.

Uncas pointed towards the rocky shore a little in their front, whence another war-canoe was darting directly across their course.

What is obstructing the peaceful journey of the scout and his companions? What is the position of the two opposing forces in the first sentence of the selection?

A peaceful, uninterrupted canoe journey may be very interesting in itself. If it is interrupted or obstructed by some *obstacle*, like hostile Indians or dangerous rapids or a sudden storm, it immediately becomes more or less *exciting*.

A quiet walk up the street or across country may be very enjoyable because of the sights, sounds, and feelings that go with it. It becomes exciting if we meet a mad dog or some other *obstacle* to our safe return.

Going to bed at night is usually uninteresting. But if we find in our room a mouse or a burglar, the introduction of this *obstacle* changes the commonplace into something more or less thrilling.

When the action of canoeing, walking, or going to bed is hindered by some obstacle, its further progress takes the form of a struggle or chase between two opposing forces.

The thing that makes a story "exciting" is the *clash between opposing forces* when the action of the chief character or characters is hindered by some obstacle. We find such stories interesting because they arouse strong curiosity to know what will happen next, and what will be the final outcome.

The action of a narrative in which an obstacle hinders the chief character or characters, thus complicating the incidents, is called the **Plot**.

The **Obstacle** may be (1) *a thing*, as, a wall or poverty, (2) *another person*, or (3) *something in the mind*, as, conscience, fear, evil inclination.

Exercise 46

STUDY OF POEM: SETTING, CHARACTERS, AND PLOT

(1) What are the two main *characters* in "Opportunity," on page 420? What is the *setting* of the story?

(2) What *thing* is introduced as an obstacle to the craven's performing his duty? What further obstacle in his *mind*? What is the outcome of his struggle against these obstacles?

(3) What different obstacles oppose the free action of the prince? What is the outcome of the struggle between these opposing forces?

(4) What is the climax of the story? What truth do you think the author tried to teach by his poem?

Exercise 47

STUDY OF PLOT IN FAMOUS STORIES

What examples of "opposing forces" can you give from the plots of the following stories? (Select the stories you have read and can remember.)

1. Red Riding Hood.
2. Cinderella.
3. Snow White.
4. The King of the Golden River.
5. Aladdin and the Lamp.
6. Evangeline.
7. Robinson Crusoe.
8. Rikki-Tikki-Tavi.
9. Tom Brown's School Days.
10. An Incident of the French Camp.
11. How They Brought the Good News from Ghent to Aix.
12. Lochinvar.

13. A Man without a Country.
14. The Lady of the Lake.
15. Horatius.
16. For the Honor of the School.
17. Treasure Island.
18. A story about Sherlock Holmes.
19. A story in your reader.
20. Any story.

43. Suspense. The test of a good story is its power to interest and please. It must be *continuously* interesting and should become *more and more* interesting as it goes along.

One way to hold a person's attention is to excite his curiosity and then gratify it slowly, leading up to a surprise. This is well illustrated in the selection on page 427.

What does the reader naturally expect at the end of the first sentence? What delays does the author invent?

What is the effect on the reader of the words "At length"? What new delay is invented? What new obstacle excites both the travelers and the reader? What words express the climax of the selection?

To excite curiosity and then gratify it slowly is to keep the reader in **Suspense**.

44. How to Make a Narrative Interesting. Interest, which is aroused by anything that excites curiosity, is increased by making a narrative —

- (1) *Natural*. If it is a story with a plot, the plot must

seem reasonable. Readers are not interested in what seems to them fantastic and impossible.

(2) *Clear*. No one can be interested in what he does not understand.

(3) *Vivid*. It should contain enough descriptive words, phrases, or sentences to convey vivid mental images.

(4) *Rapid*. It should avoid both trivial incidents and tedious descriptions. The best modern story-tellers like Stevenson and Kipling usually limit their descriptions to words and single sentences. The reader or hearer should not be kept in suspense too long, and the narrative should close soon after the climax.

Exercise 48

PREPARATION FOR STORY OF OPPOSING FORCES

Choosing one of the subjects suggested below, prepare as directed in Section 41 the story of some clash between opposing forces.

- | | |
|----------------------------|------------------------------|
| 1. A fright I had. | 16. Outwitted. |
| 2. A narrow escape. | 17. Without money. |
| 3. Caught in the act. | 18. Plucky. |
| 4. Served me right. | 19. A night alarm. |
| 5. An accident. | 20. The time I helped. |
| 6. A surprise. | 21. An exciting moment. |
| 7. A disappointment. | 22. More scared than hurt. |
| 8. A scolding. | 23. Adventure of two boys. |
| 9. Due to carelessness. | 24. Adventure of two girls. |
| 10. A punishment. | 25. Down cellar in the dark. |
| 11. An exciting contest. | 26. Going up to bed. |
| 12. A hard task. | 27. Alone. |
| 13. A time I failed. | 28. Fire! |
| 14. Caught in a shower. | 29. A fable. |
| 15. Why everybody laughed. | 30. A gust of wind. |

Exercise 49

STORY OF OPPOSING FORCES

(1) Tell your classmates the story you prepared in Exercise 48.

After telling it, show how it was a story of "opposing forces."

(2) Write the story you prepared in Exercise 48.

Examine it critically in every detail and revise it before showing it to your teacher.

Exercise 50

ORIGINAL PLOT: IMAGINARY

(1) Think out a plot for one of the stories suggested below, introducing some imaginary obstacle that will arouse interest in the outcome of a struggle between opposing forces.

- a.* A ride.
- b.* An errand.
- c.* Invited to a party.
- d.* A small boy walking with his big dog.
- e.* Girls on a picnic.

Select the characters, and picture to your mind their distinguishing traits.

Think out the details of the struggle between the opposing forces, and the final outcome.

Consider the setting which you will give to your story.

Make an outline of the story.

(2) Write the story, and criticize it yourself in the usual way.

Exercise 51

STORY FROM PICTURE

(1) Prepare in the usual way a story to which the picture opposite page 384 might be an illustration. Give names, if you wish, to the characters.

(2) Tell the story to your classmates.

(3) Write the story, making it as nearly perfect as you can before you hand it in.

Exercise 52

ENLARGING AND FINISHING A STORY

Enlarge and finish one of the following stories by inventing circumstances, conversations, incidents, and what happened afterwards.

(1) A thrifty widow had two servants. She required them to get up in the morning as soon as the cock crew. They thought that if it were not for the cock's crowing, they could sleep longer, so they killed it.

(2) Elizabeth and her mother lived alone in a little house. Elizabeth went to school every morning; her mother worked all day in a distant factory. One evening when the mother returned home, Elizabeth was not there and the food which had been left for her on the kitchen table was untouched.

(3) Louis, living with his father and mother on a farm, went every evening to bring home the cows. One evening he returned very late without the cows, just as his father was starting to hunt for him.

(4) A child whose parents were very poor had never had a real doll. One day, going to get her corn-cob doll in the place where she kept it, she found in its place a most beautiful substitute.

Exercise 53

LONG NARRATIVE

Choosing any subject suggested by your experience, observation, or imagination, write a long narrative which shall represent, when completed, your best possible work in composition. Use some description and exposition if you need it.

CHAPTER VI

OF DESCRIPTION

45. Description Defined. Description is composition that aims to convey a mental picture.

The test of good description is its *vividness*.

Exercise 54

ORAL STUDY OF A DESCRIPTION

(1) What is the first thing Poe says about Palmetto Island (page 362)? What is the effect of this sentence on the reader's interest?

(2) Of what is the island composed? What color does this suggest for the mental picture?

(3) What is the size of the island? its shape?

(4) What are its surroundings? What color does this introduce into the mental picture?

(5) What vegetation is found on the island? What color does this introduce?

(6) To express some of his ideas Poe had at his disposal the following words. Do you think he selected the best word from each group? Why do you think so?

a. Unusual, rare, uncommon, singular, strange, extraordinary, peculiar, remarkable, unique, exceptional.

b. Stunted, undersized, dwarfish, small, little, tiny, pygmy, diminutive.

c. Size, bulk, bigness, dimension, magnitude, volume, extent, loftiness.

Exercise 55

PREPARATION FOR A DESCRIPTION

Prepare to describe the playground (or street) on which your school stands by asking yourself the following questions. Think out the answers carefully one at a time. Build the picture up in your mind until you can see the playground or street with your eyes shut.

(1) What is the best point from which to view it? What is the first thing one notices about it?

(2) What is the general color? What gives it this color?

(3) What is the approximate size? What is the general shape?

(4) What are its bounds or surroundings?

(5) What things are to be seen on its surface?

(6) Which of these things are prominent enough to be mentioned?

(7) What would be a natural order or plan for your description? Make an outline for your description.

Exercise 56

ORAL DESCRIPTION OF PLAYGROUND OR STREET

(1) Describe to your classmates the playground or street on which your school stands, as it would look if viewed from the top of a house, giving in a general way the (*a*) first impression, (*b*) color, (*c*) size,

(*d*) shape, (*e*) boundaries, (*f*) prominent or characteristic objects.

Think your description through from beginning to end, trying to see each mental picture, omitting anything that does not help the mental image, and adding anything that is needed. Fix your attention on the mental picture rather than on your words.

(2) Listen carefully to the description by other pupils, to see whether the mental image suggested is orderly, clear, and vivid.

Exercise 57

LETTER DESCRIBING PLAYGROUND OR STREET

(1) Write a letter to a friend describing the playground or street on which your school stands, as seen from a high point.

(2) Consider the words and phrases that you have used to see if they are the best you can think of.

(3) Carefully scrutinize and revise your writing in the way suggested in Section 5.

46. Description Based on Observation. To describe well one must first perceive well. Unless we have vivid mental images ourselves, we cannot expect to suggest them to others. The *first step* in description is **Observation**.

Great masters of description, like Robert Louis Stevenson and Rudyard Kipling, are distinguished by (1) the keenness of their observation, (2) the vividness of their own mental images, and (3) their command of fitting words.

a. The following letter on the importance of learning to observe was written by James Russell Lowell, poet and essayist :

ELMWOOD, June 11, 1849.

MY DEAR CHARLIE :

Let me assume the privilege of my uncleship to give you a little advice. Let me counsel you to make use of all your visits to the country as opportunities for an education which is of great importance, which town-bred boys are commonly lacking in, and which can never be so cheaply acquired as in boyhood.

Now, when you are at school in Boston you are furnishing your brain with what can be obtained from books. You are training and enriching your intellect. While you are in the country you should remember that you are in the great school of the senses. Train your eyes and ears. Learn to know all the trees by their bark and leaves, by their general shape and manner of growth. Sometimes you can be able to say positively what a tree is *not* by simply examining the lichens on the bark, for you will find that particular varieties of lichen love particular trees. Learn also to know all the birds by sight, by their notes, by their manner of flying; all the animals by their general appearance and gait or the localities they frequent.

I hope to hear from you again, and my answer to your next shall be more entertaining.

I remain your loving uncle,
J. R. LOWELL

b. An example of quick observation is recorded in the following extract from a letter by Celia Thaxter, whose books contain delightful descriptions of nature :

Yesterday when my brother and I were driving through the deep woods, following the track of the woodcutters who are

making such carnage among the magnificent pines, we saw a bird, a wonderful bird. Near an open space where the lumber was piled (for there is a raving sawmill down there in the very heart of the woods), on the top rail of a fence, he alighted a moment close to us. He was larger than a robin, not so plump, but a good deal longer; his wings and tail were mottled black, white, and gray, but his whole body was the most delicious red color, all his feathers a kind of crimson and crushed-strawberry color, most vivid and delicate. We both thought his beak was roundish and blunt, something like a Java sparrow. We thought of crossbill and grosbeak, but it wasn't a crossbill, and I never saw a grosbeak so long and slender, and he was all over crimson, except his wings and tail. Now what was he? Do tell us if you can.

In many persons the faculty of observation is sluggish and their mental images are vague or indistinct. How is it with you? For instance, think of one of your school books that is in your desk or at home. You probably remember its color. What other things can you tell about it?

Fortunately the power of observing can be greatly improved by practice.

Exercise 58

QUICK OBSERVATION

(1) Let the teacher hold up to view for five seconds some *object* (book, hat, cloak, picture) and then put it out of sight. Tell everything you observed about the object.

(2) Let the teacher show on her desk for ten seconds three or four *similar objects* (books, hats, pic-

tures, etc.), and then cover them up. Tell what differences you observed in the objects.

(3) Let the teacher show on her desk for five seconds a number of *dissimilar objects*, and then cover them up. What were the different objects?

(4) Look out of the *window* for five seconds. Turn and tell what you actually noticed *at this looking*.

Exercise 59

CAREFUL OBSERVATION

(1) Choose some object in the schoolroom. Observe it carefully. Then turn away and tell as many things that you observed about it as you can.

(2) Come to class prepared to tell your classmates how a dog lies down (or a horse, a cat, or a cow).

(3) Come to class prepared to tell the difference between any two trees (buds, flowers, birds) of different kinds.

(4) By careful observation prepare to tell the contents of some shop window you often see.

(5) Choose some person you know and make a list of the characteristic things in his or her appearance, manner, and speech.

Exercise 60

ORAL DESCRIPTION: LOST OR STOLEN

a. Choose some object mentioned in the following list. Observe it carefully and note what distinguishes it from others of its kind. Then imagine

that it has been lost or stolen, and describe it to the class as clearly, accurately, and completely as you can, so they may help you find it.

- | | | | |
|-------------|------------------|----------------|--------------|
| 1. A knife. | 6. A cat. | 11. A dress. | 16. A doll. |
| 2. A hat. | 7. A horse. | 12. A book. | 17. A child. |
| 3. A coat. | 8. A handbag. | 13. A watch. | 18. A clock. |
| 4. A cloak. | 9. A picture. | 14. A purse. | 19. A coin. |
| 5. A dog. | 10. A breastpin. | 15. A bicycle. | 20. A boat. |

b. Which description given in class seemed to you the best? Why?

Exercise 61

WRITTEN DESCRIPTION: LOST OR STOLEN

(1) Write a letter to a newspaper describing the lost or stolen object you described in the last exercise.

(2) Criticize your letter carefully as suggested in Section 5, and revise it if necessary.

Exercise 62

DESCRIPTION: LIVE OBJECT

a. Come to class prepared to describe in two minutes, or less, one of the following objects. Try to make your description so vivid that your classmates can see the animal as you do.

- | | | | |
|---------------|-------------------|--------------------|-------------------|
| 1. A pet. | 2. A bird. | 3. A fish. | 4. A wild animal. |
| 5. An insect. | 6. A work animal. | 7. A prize animal. | |

b. Write a letter to your teacher, describing some live object that interests you. Do not name

it. Close your letter by asking the teacher to tell what it is from your description.

47. The Point of View. Read the following paragraph from "The House of the Seven Gables":

When Phœbe was quite dressed, she peeped out of the window, and saw a rose-bush in the garden. Being a very tall one, and of luxuriant growth, it had been propped up against the side of the house, and was literally covered with a rare and very beautiful species of white rose. A large portion of them, as the girl afterwards discovered, had blight or mildew at their hearts; but, viewed at a fair distance, the whole rose-bush looked as if it had been brought from Eden that very summer, together with the mould in which it grew. *Nathaniel Hawthorne*

Where was Phœbe when she saw this rosebush? From what place did she view it?

What four things does Phœbe perceive about the bush as she views it from her bedroom window?

Does Phœbe notice the thorns on the bush? Why not? Does Hawthorne represent her as perceiving the scent of the roses? Why not?

The place from which a thing is viewed, in reality or imagination, is called the **Point of View**.

Just as in photographing we place the camera where it will take the best view, so in describing we should select the point of view that will give the best mental picture, and mention only things that can be seen from that point.

A writer, like a photographer, may use *several points of view in succession*; but in that case he should

make it plain when the point of view changes. Thus, when he mentions the mildew, Hawthorne inserts the words, "as the girl afterwards discovered."

Mention some words he might have used instead of *quite*, *peeped*, *saw*, *species*, *discovered*.

Exercise 63

STUDY OF POINT OF VIEW

(1) If you were describing a river as seen from a high mountain, ought you to mention its "twisting eddies," the "murmur of its ripples," or the "odor of the wild flowers on its banks"? Why not?

(2) If you were describing the same river as seen by a person standing on its bank, should you speak of it as a "silver thread winding through the fields"?

(3) From what point of view might a prairie covered with coarse grass, bright flowers, and countless insects be described as "velvety"? as "a miniature forest"?

(4) What is the best point from which to view your schoolhouse? the ball ground? the interior of your church?

48. Selection of Details. A photograph presents every detail of form that appeared in front of the lens. When, however, you look at a photograph or a painting, you notice, not every detail in it, but only those that interest you.

A description that attempts to present every detail that words can express is wearisome. The

(4) Mention some details which the author has omitted, and tell why you think he omitted them.

Exercise 65

ORAL DESCRIPTION FOR INFORMATION

a. Choose one of the objects mentioned below and prepare to describe it for the information of your classmates. Observe it carefully. Think out vivid words to use.

- | | |
|--------------------------|-----------------------|
| 1. A pretty dress. | 20. Leather. |
| 2. A weapon. | 21. A leaf. |
| 3. A waste basket. | 22. A bud. |
| 4. A lamp. | 23. A flower. |
| 5. A fan. | 24. A fountain. |
| 6. A desk. | 25. A printing press. |
| 7. A work bench. | 26. A sparrow. |
| 8. A conveyance. | 27. A robin. |
| 9. A machine. | 28. Any bird. |
| 10. A chair. | 29. A rug. |
| 11. A relic or heirloom. | 30. A horse. |
| 12. A pump or well. | 31. A dog. |
| 13. A postage stamp. | 32. Any animal. |
| 14. A piece of money. | 33. Any plant. |
| 15. A hurdy-gurdy. | 34. Any insect. |
| 16. A church spire. | 35. Any tool. |
| 17. Snow. | 36. Any wood. |
| 18. Ice. | 37. Any fabric. |
| 19. Iron. | 38. Any picture. |

b. As you listen to the descriptions given by your classmates, consider whether the details are well selected, the words well chosen, and the description as a whole vivid,

Exercise 66

LETTER DESCRIBING A FAMILIAR OBJECT

(1) Write a letter to a friend or relative which shall include the description you prepared in the last exercise.

(2) Study your letter, read it aloud, and improve it where you can.

Exercise 67

STUDY OF DESCRIPTION: TREES

Answer the following questions regarding each of the paragraphs printed below, one selection at a time:

(1) What is the purpose of the author?

(2) Make a list of the details given in the selection.

(3) What words do you think contribute most to vividness?

(4) What comparisons does the author use to help the mental picture?

(5) What, if any, is the topic sentence?

a. There was a great horse-chestnut tree beside the house, towering above the gable, and covered with blossoms from base to summit, — a pyramid of green supporting a thousand smaller pyramids of white. *Henry van Dyke*

b. The spruce is a straight-trunked tree that throws out branches that ride upward like crescents, and bear needles that hang downward like fringes. Its outline, when seen in silhouette against the sky, is pyramidal; its

color is dark green, often blue-green when seen from a distance, and at twilight it is cold-purple. *John C. Van Dyke*

c. The mountain live oak is like the live oak of Florida, not only in general appearance, foliage, bark, and wide-branching habit, but in its tough, knotty, unwedgeable wood. Standing alone with plenty of elbow room, the largest trees are about seven to eight feet in diameter near the ground, sixty feet high, and as wide or wider across the head. The leaves are small and undivided, mostly without teeth or wavy edging, though on young shoots some are sharply serrated, both kinds being found on the same tree. The cups of the medium-sized acorns are shallow, thick walled, and covered with a golden dust of minute hairs. Some of the trees have hardly any main trunk, dividing near the ground into large wide-spreading limbs, and these, dividing again and again, terminate in long, drooping, cord-like branchlets, many of which reach nearly to the ground, while a dense canopy of short, shining leafy branchlets forms a round head which looks something like a cumulous cloud when the sunshine is pouring over it. *John Muir*

Exercise 68

ORAL DESCRIPTION OF A TREE

(1) Choose some tree well known to you, and prepare to describe it to your classmates in two minutes or less, so that they may have a vivid impression of it in their minds.

Select your point of view. Compose a suitable topic sentence, announcing where or what the tree is.

Consider its shape, color, trunk, bark, branches, leaves, blossoms, fruit, and any other details that are characteristic. Make an outline of the salient



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RUSHING EAGLE

details, omitting those points not needed for a vivid mental picture. Choose vivid words.

Try to think of some comparisons to make your description more vivid.

(2) Describe your tree for your classmates, and note their criticisms.

(3) Which description given in class do you think was the best? Why?

Exercise 69

WRITTEN DESCRIPTION OF A TREE

(1) Write a vivid description of a tree.

(2) Criticize and correct your description in the usual way.

50. Fundamental Image. Just as a narrative naturally follows the order in which the events happened, so a description should follow the order in which things are observed.

In looking at a scene or an object we naturally observe first, not the separate details, but the *impression as a whole*. We note that what we are looking at is a busy street, or a stretch of farm land, or a large white house, or a ragged boy, or a little brown dog. This first *general impression* is called the **Fundamental Image**.

51. Order in Details. The longer we look, the more details we observe; and we note these in the order in which they attract attention. First we see the details that are prominent because they are

bright, large, or near; those that are small or distant are noticed last.

So it should be in a description. We should first try to present the whole, and then the separate parts. Beginning with the fundamental image, which may form part of the topic sentence, we should pass from detail to detail in the order in which they would naturally strike a beholder.

Exercise 70

STUDY OF ORDER IN DETAILS

(1) What is the fundamental image in the selection on page 362? The topic sentence? What detail is given first? Why? In what order are the other details mentioned?

(2) What are the fundamental images in the selections on pages 439, 442, and 445? What are the first details given in each? The last?

(3) In the selection on page 448 why does the author describe the size of the tree before the leaves, and the leaves before the acorns?

(4) What would a stranger probably notice first when he looked at your schoolhouse? when he entered the door? when he looked at you? when he glanced at a picture on the wall? when he examined one of your books?

52. Preparation for Description. Before attempting to describe anything, you should prepare for it as follows:

(1) Having chosen your subject, determine whether your *purpose* is to identify, to give information, or to convey impressions.

(2) Select your *point of view*. If you think best to use more than one, consider how you will make the reader aware of every change.

(3) *Observe* the details that can be perceived from the point of view, and the order in which they strike the attention. If numerous, jot them down, including motions, sounds, odors, feelings, or suggested thoughts.

(4) *Select* those details that will help toward the purpose of your description, and dismiss the rest from your mind.

(5) Note the fundamental image, and arrange the chosen details according to a natural plan or *outline*.

(6) Think of vivid *words* to use, and possible *comparisons*.

Exercise 71

STUDY OF DESCRIPTION: PORTRAITS

Read the following description of a portrait:

She is sitting upon an old-fashioned sofa, by the side of a prim aunt of hers, and with her back to the open window. Her costume is quaint but handsome. It is a cream-colored dress made high in the throat, ruffled round the neck and over the bosom and shoulders, and the sleeves are tight, tighter than any of our coat sleeves, and also ruffled at the wrist. Around the plump and rosy neck hangs a necklace of large ebony beads. There are two curls upon the forehead, and the rest of the hair flows away in ringlets down the neck.

The hands hold an open book; the eyes look up from it

with tranquil sweetness; and through the open window behind you see a quiet landscape — a hill, a tree, the glimpse of a river, and a few peaceful summer clouds.

George William Curtis

(1) What words in this description give the general impression made by the costume? Why is its color mentioned as the first detail? Can you think of a reason for noting the necklace before the curls?

(2) Why do you think the author left mention of the eyes until the second paragraph? What is the fundamental image in what is seen through the window?

(3) What are some words that the author might have used instead of *prim*, *costume*, *quaint*, *handsome*, *flows away*, and *glimpse*?

(4) Do you think the author chose the best words from the following: *tranquil*, *calm*, *still*, *quiet*, *serene*, *placid*, *unruffled*, *unmoved*, *untroubled*, *peaceful*, *undisturbed*?

Exercise 72

STUDY OF A PORTRAIT

As directed in Section 52 prepare to describe for your classmates the portrait opposite page 449.

Exercise 73

DESCRIPTION OF A PORTRAIT

(1) Describe in class the portrait opposite page 449.

(2) Write a letter describing the portrait opposite page 449. Criticize and correct your writing in the usual way.

(3) Study and describe for a friend one of the figures in the picture opposite page 385.

Exercise 74

PREPARATION FOR DESCRIPTION: PERSON

a. Study the following brief description with regard to purpose, fundamental image, details, and plan:

She was a young woman, tall, slender, in a white frock, with a white cloak, an indescribable complexity of soft lace and airy ruffles, around her shoulders. She wore no hat. Her hair, brown and warm in shadow, sparkled, where it caught the light, in a kind of crinkly iridescence, like threads of glass. *Henry Harland*

b. Choosing one of the persons suggested below, prepare to describe that person in some customary action or position. Follow the suggestions in Section 52.

1. Father. 2. Mother. 3. Grandmother. 4. Sister.
5. Brother. 6. Uncle. 7. Aunt. 8. Postman. 9. Best friend.
10. Baby. 11. Store clerk. 12. Doctor. 13. Clergyman.
14. Laborer. 15. Grand lady. 16. Teacher.
17. Well-known man. 18. Tramp. 19. A neighbor. 20. Girl in a new hat.
21. Boy in a new suit.

Exercise 75

ORAL DESCRIPTION: PERSON

Describe for your classmates the person you studied in Exercise 74.

Exercise 76**WRITTEN DESCRIPTION: PERSON**

Write the sketch you prepared in the last exercise, making it as interesting, vivid, and correct as you can.

Exercise 77**DESCRIPTION OF PICTURE**

(1) As directed in Section 52 prepare to describe the scene in the picture opposite page 448.

(2) Describe the scene for your classmates.

(3) Imagining yourself a visitor to the place, describe it in a letter to a member of your family.

53. Description more than "Word Painting." Descriptive writing is sometimes called word painting; but this is not an accurate term. Painting represents *shape* and *size* and *color* more quickly and vividly than words can; but words can suggest vivid mental images of many things that painting cannot depict at all. What painter, for instance, can paint the *smell* of a rose? or the *sound* of an automobile? or the *taste* of salt? or the *glide* of a waltz? or the *feeling* caused by a disappointment? or the *duration* of an hour? But the skillful writer can convey ideas of smells, noises, tastes, motions, feelings, and time as well as of shapes, sizes, and colors. For example:

a. Odor and taste: "The Laird, bending over the stove, would cook the onions and beef into a savory Scotch mess

so cunningly that you could not taste the beef for the onions."

b. Sound: "The sails did sigh like sedge."

c. Motion, sound, time: "A rippling of water about the place was the only thing audible, as they waited."

What words in these sentences convey mental images that could not be painted?

Very important is the power of description to suggest *feelings, emotions, and thoughts* peculiar to the thing described or the person describing it.

Exercise 78

STUDY OF DESCRIPTION: MOTIONS, SOUNDS, ODORS, FEELINGS, TIME

(1) Read the following description of a bit of sea-shore:

It would be hard to find a walk more solitary and at the same time more exciting to the mind. Crowds of ducks and seagulls hover over the sea. Sandpipers trot in and out by troops after the retiring waves, trilling together in a chorus of infinitesimal song. Strange seatangles, new to the European eye, the bones of whales, or sometimes a whole whale's carcass, white with carrion-gulls and poisoning the wind, lie scattered here and there along the sands. The waves come in slowly, vast and green, curve their translucent necks, and burst with a surprising uproar, that runs, waxing and waning, up and down the long keyboard of the beach. The foam of these great ruins mounts in an instant to the ridge of the sand glacis, swiftly fleets back again, and is met and buried by the next breaker. The interest is perpetually fresh. On no other coast that I know shall you enjoy, in calm, sunny weather, such a spectacle of Ocean's

greatness, such beauty of changing colour, or such degrees of thunder in the sound. *Robert Louis Stevenson*

(2) Does the author of this description use a topic sentence? What words give the fundamental image?

(3) What things in the description might be painted?

(4) Point out the words that give mental images of *motions*. Mention some other words that the author might have used instead.

(5) Point out the words that suggest *sounds*. Mention some other words that the author might have used instead.

(6) What words suggest *odor*?

(7) What words suggest *feelings*?

(8) What words suggest the *lapse of time*?

(9) Which sentence pleases you most? Why do you like it best?

(10) From what point do you think the author imagined himself viewing the beach?

(11) Make an outline of the author's description?

Exercise 79

DESCRIPTION OF A SCHOOLROOM

(1) Study the following description of a school-room :

The door was at one end, and stood open in summer, so that the boys saw the rabbits come out from their holes on the edge of the wood, and birds sometimes flew in unheeded. The fireplace was at the other end, and was fed in winter

with the sticks and peats brought by the scholars. On one side Domsie sat with the half-dozen lads he hoped to send to college, to whom he grudged no labor, and on the other gathered the very little ones, who used to warm their bare feet at the fire, while down the sides of the room the other scholars sat at their rough old desks, working sums and copying. Now and then a class came up and did some task, and at times a boy got the tawse for his negligence, but never a girl. *Ian Maclaren*

What sights are suggested to the reader? What sounds? What feelings? What motions?

Is there anything else you wish the author had told? What are some things he omitted?

(2) In the way suggested in Section 52 prepare to describe your schoolroom at a certain hour.

(3) Describe orally in three minutes or less, as for a stranger, your schoolroom as it appears to you.

(4) Write a letter to a friend or relative about your schoolroom, making it as vivid and interesting as you can.

Exercise 80

DESCRIPTION OF A SHOP WINDOW

(1) Study the following selection in respect to (a) purpose, (b) point of view, (c) fundamental image, (d) choice of details, (e) imagination and feeling:

Little Annie pulls me onward by the hand, till suddenly we pause at the most wondrous shop in all the town. Oh, my stars! Is this a toyshop, or is it fairyland? For here are gilded chariots, in which the king and queen of the fairies might ride side by side, while their courtiers, on these small horses, should gallop in triumphal procession before and

behind the royal pair. Here, too, are dishes of chinaware, fit to be the dining set of those same princely personages.

Here stands a turbaned Turk, threatening us with his saber, like an ugly heathen as he is. And next a Chinese mandarin, who nods his head at Annie and myself. Here we may review a whole army of horse and foot, in red and blue uniforms, with drums, fifes, trumpets, and all kinds of noiseless music; they have halted on the shelf of this window, after their weary march from Lilliput.

But what cares Annie for soldiers? No conquering queen is she, neither a Semiramis nor a Catharine; her whole heart is set upon that doll, who gazes at us with such a fashionable stare. Little Annie looks wishfully at the proud lady in the window. We will invite her home with us as we return. Meantime, good-by, Dame Doll. *Nathaniel Hawthorne*

(2) After careful preparation, as suggested in Section 52, write a letter vividly describing a shop window that interests you. Let your imagination and feelings appear in your composition. Revise your work carefully.

(3) Imagine yourself standing before a bakery or fruit store in company with a hungry child, for whom you are about to buy something to eat. Write a description of the window from the point of view of the child.

Exercise 81

DESCRIPTION OF A HOUSE

a. Read the following description of a silent house at dusk as it appeared to a timid boy:

The door, as well as I could see it in the dim light, was a great piece of wood all studded with nails; and I lifted my

hand with a faint heart under my jacket, and knocked once. Then I stood and waited. The house had fallen into a dead silence; a whole minute passed away, and nothing stirred but the bats overhead. I knocked again, and hearkened again. By this time my ears had grown so accustomed to the quiet, that I could hear the ticking of the clock inside as it slowly counted out the seconds; but whoever was in that house kept deadly still, and must have held his breath.

Robert Louis Stevenson

From what point is the house viewed? What things does the boy *see*? What does he *hear*? How does he *feel*? What makes him feel so?

b. Choose one of the following buildings. Imagine yourself approaching it (or looking at it) under any circumstances you wish — day, night, summer, winter, rain, moonlight, etc. After the usual preparation tell your classmates in three minutes or less how it appears to you.

1. The house I live in. 2. An old house. 3. A new house. 4. A humble house. 5. A stately house. 6. The house across the way. 7. The schoolhouse. 8. A deserted house. 9. A hut (cabin, or shack). 10. A blacksmith shop. 11. A railroad station. 12. A factory. 13. A garage. 14. A barn. 15. A house shown in some paper or magazine. 16. A church. 17. A famous house. 18. A mill.

c. Write a letter to a friend, giving an account of your impressions when you approached the house selected above.

d. Write a letter to a friend, describing from imagination the kind of house you should like to live in if you could have your wish.

Exercise 82

STUDY OF DESCRIPTIONS OF LANDSCAPES

Study the following selections with regard to (1) purpose, (2) point of view, (3) choice of detail, (4) plan, (5) vivid words and comparisons, (6) feeling.

I. EDINBURGH

On the forenoon of the second day, coming to the top of a hill, I saw all the country fall away before me down to the sea; and in the midst of this descent, on a long ridge, the city of Edinburgh smoking like a kiln. There was a flag upon the castle, and ships moving or lying anchored in the firth; both of which, for as far away as they were, I could distinguish clearly; and both brought my country heart into my mouth. *Robert Louis Stevenson*

II. A SIERRA LANDSCAPE

The snow on the high mountains is melting fast, and the streams are singing bankfull, swaying softly through the level meadows and bogs, quivering with sun-spangles, swirling, shouting in wild, exulting energy over rough boulder dams, joyful, beautiful in all their forms. No Sierra landscape that I have seen holds anything truly dead or dull, or any trace of what in manufactories is called rubbish or waste; everything is perfectly clean and pure and full of divine lessons. *John Muir*

III. A MASSACHUSETTS LANDSCAPE

As I sit at my window this summer afternoon, hawks are circling about my clearing; the tantivy of wild pigeons, flying by twos and threes athwart my view, or perching restless on the white-pine boughs behind my house, gives a voice to the air; a fishhawk dimples the glassy surface of the pond

and brings up a fish; a mink steals out of the marsh before my door and seizes a frog by the shore; the sedge is bending under the weight of the reed-birds flitting hither and thither; and for the last half-hour I have heard the rattle of railroad cars, now dying away and then reviving like the beat of a partridge, conveying travelers from Boston to the country.

Henry D. Thoreau

Exercise 83

DESCRIPTION OF A LANDSCAPE

a. Choose one of the scenes suggested below, and prepare to describe it vividly.

I. NEAR VIEW

1. A street corner. 2. A back yard. 3. A front yard. 4. A courtyard. 5. A garden. 6. An orchard. 7. A pasture or meadow. 8. A spot in a park. 9. A square. 10. A small pond. 11. A wharf. 12. A watering trough. 13. A small grove. 14. A pool. 15. A bit of shore. 16. A cozy nook. 17. A churchyard. 18. A waterfall. 19. A scene shown in some picture.

II. DISTANT VIEW

1. From a school window. 2. From an attic window. 3. From a high building. 4. From a hilltop. 5. An athletic field. 6. A farm. 7. A ranch. 8. A plantation. 9. A lumber yard. 10. A cattle yard. 11. A street. 12. A harbor. 13. A park. 14. A village or town. 15. A mountain. 16. A prairie. 17. A desert. 18. A landscape shown in some picture.

b. Describe orally to your classmates the salient details in the view that leap to meet the senses, and the feelings they arouse.

c. Write your description of a landscape, making it as nearly perfect as you can.

Exercise 84

ORAL STUDY OF DESCRIPTION: INTERIOR

(1) Study the following description of the church in which Shakespeare is buried:

Shakespeare lies buried in the chancel of the parish church, a large and venerable pile, mouldering with age, but richly ornamented. It stands on the banks of the Avon, on an embowered point, and separated by adjoining gardens from the suburbs of the town. Its situation is quiet and retired; the river runs murmuring at the foot of the church-yard, and the elms which grow upon its banks droop their branches into its clear bosom. An avenue of limes, the boughs of which are curiously interlaced so as to form in summer an arched way of foliage, leads up from the gate of the yard to the church porch. The graves are overgrown with grass; the gray tombstones, some of them nearly sunk into the earth, are half covered with moss, which has likewise tinted the reverend old building. Small birds have built their nests among the cornices and fissures of the walls, and keep up a continual flutter and chirping, and rooks are sailing and cawing about its lofty gray spire.

We approached the church through the avenue of limes, and entered by a Gothic porch, highly ornamented, with carved doors of massive oak. The interior is spacious, and the architecture and embellishments superior to those of most country churches. There are several ancient monuments of nobility and gentry, over some of which hang funeral escutcheons, and banners dropping piecemeal from the walls. The tomb of Shakespeare is in the chancel. The place is solemn and sepulchral. Tall elms wave before the pointed

windows, and the Avon, which runs a short distance from the walls, keeps up a low perpetual murmur. A flat stone marks the spot where the bard is buried.

Washington Irving

(2) What is the viewpoint of the first paragraph? of the second? What are the topic sentences?

(3) What details in the first paragraph suggest *age? beauty? quiet? peace?*

(4) What details in the second paragraph suggest *stateliness? age? solemnity? silence?*

Exercise 85

DESCRIPTION OF AN INTERIOR

a. After the usual preparation, describe the room shown in the picture opposite page 385.

b. Choose one of the following places, imagine yourself or some one else visiting it at an interesting hour of the day or night, and describe for your classmates what is perceived and felt.

1. A sitting room. 2. A dining room. 3. A kitchen. 4. A cellar. 5. An attic or garret. 6. A pantry. 7. My room. 8. A store. 9. A gymnasium. 10. A barn. 11. A church. 12. A blacksmith shop. 13. A classroom. 14. A restaurant. 15. A waiting room. 16. A library. 17. A room shown in some picture of your own choosing. 18. An assembly hall.

c. Write, criticize, and revise your description of an interior.

Exercise 86**STUDY OF DESCRIPTION: A GIRL SINGING**

Study the following beautiful word picture:

There, sitting upon a grassy grave, beneath one of the windows of the church, was a little girl, somewhat younger than myself apparently. With her head bent back she was gazing up at the sky and singing, while one of her little hands was pointing to a tiny cloud that hovered like a golden feather over her head. The sun, which had suddenly become very bright, shining on her glossy hair (for she was bareheaded) gave it a metallic luster, and it was difficult to say what was the color, dark bronze or black. So completely absorbed was she in watching the cloud to which her strange song or incantation seemed addressed, that she did not observe me when I rose and went towards her. Over her head, high up in the blue, a lark that was soaring towards the same gauzy cloud was singing, as if in rivalry. *Theodore Watts-Dunton*

(1) Does the author use a topic sentence? A viewpoint? A fundamental image?

(2) What *color* words does he use? What *sound* words? What words conveying *size* and *shape*? What *motion* words? What *comparisons*?

(3) What are some details that the author wisely omits?

(4) What feeling does this word picture arouse in you? What words most help that feeling?

Exercise 87**DESCRIPTION OF A BOY**

After careful preparation describe first orally and afterward in writing, the boy in the picture opposite page 385.

Exercise 88

STUDY OF DESCRIPTION OF CHARACTER

(1) Study the following character sketch.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling-piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn, or building stone-fences; the women of the village, too, used to employ him to run their errands and to do such little odd jobs as their less obliging husbands would not do for them. In a word Rip was ready to attend to anybody's business but his own; but as to doing a family duty and keeping his farm in order, he found it impossible.

Washington Irving

(2) Point out the topic sentence. What word should be emphasized in reading this sentence? Does any other sentence contain a summary of Rip's character?

(3) Is the first sentence contradicted by the third and fourth?

(4) What other words might the author have used instead of *aversion*, *profitable*, *labor*, *assiduity*, *perseverance*, *trudging*, *assist*, *foremost*, *employ*, *obliging*?

Exercise 89

DESCRIPTION OF CHARACTER

a. Choose somebody suggested by the following terms, and sketch his or her character for the class, without revealing the true name.

1. Cheerful. 2. Cross. 3. Industrious. 4. Happy.
5. Funny. 6. Sad. 7. Contented. 8. Lazy. 9. Energetic.
10. Prudent. 11. Ambitious. 12. Clever. 13. Good humored. 14. Selfish. 15. Unselfish. 16. Timid. 17. Home-sick. 18. Just.

b. Write a social letter containing a sketch of somebody's character.

Exercise 90

DESCRIPTION OF EXPERIENCES

(1) Study the following paragraph:

But the greatest pleasure of all, in hunting, was getting home tired and footsore in the evening, and smelling the supper almost as soon as you came in sight of the house. There was nearly always hot biscuit for supper, with steak, and with coffee such as nobody but a boy's mother ever knew how to make; and just as likely as not there was some kind of preserves; at any rate, there was apple-butter. You could hardly take the time to wash the powder-grime off your hands and face before you rushed to the table; and if you had brought home a yellowhammer, you left it with your gun on the back porch, and perhaps the cat got it and saved you the trouble of cleaning it. A cat can clean a bird a good deal quicker than a boy can, and she does not hate to do it half as badly. *W. D. Howells*

(2) Write your recollections or impressions of one of the following subjects. Look back at your own experience and tell frankly your thoughts and feelings.

1. Fishing. 2. Playing ball. 3. Playing tag. 4. Skipping. 5. Playing hide and seek. 6. At recess. 7. Berrying. 8. Nutting. 9. Going to church. 10. Skating. 11. Coasting. 12. Picnicking. 13. Boating. 14. Hunting. 15. Music practice. 16. At breakfast. 17. At dinner. 18. At supper. 19. Christmas eve. 20. Cooking. 21. Writing compositions. 22. Farming. 23. Building. 24. Making candy. 25. Reaping. 26. Planting. 27. Climbing. 28. Going to bed in the dark. 29. Getting up in winter. 30. When the train comes in. 31. Pitching. 32. Base-running. 33. Playing a position. 34. Dancing. 35. Tennis. 36. Awake in the night. 37. Sleeping in a tent. 38. When a visitor comes. 39. When the fire bell rings. 40. Alone with the baby.

Exercise 91

DESCRIPTION OF WEATHER

Tell a *story* or describe a *day* suggested by one of the following :

1. Hot. 2. Wet. 3. Cold. 4. Windy. 5. Dusty. 6. Foggy. 7. Slippery. 8. Muddy. 9. Perfect. 10. Autumn. 11. Spring. 12. A snowstorm. 13. A thundershower. 14. A squall. 15. An ice storm. 16. A fine night. 17. How day comes where I live. 18. Moonlight.

Exercise 92

DESCRIPTION OF A SERIES OF SCENES

Sketch a *series* of word pictures suggested by one of the following topics :

1. From home to school. 2. Street scenes on a rainy day. 3. Street scenes on a sunny day. 4. Along a country road. 5. Along the shore. 6. Along a stream. 7. At market. 8. A favorite walk, ride, or sail. 9. From a car window. 10. Exploring. 11. Before the game. 12. A parade. 13. At the movies.

Exercise 93

DESCRIPTION OF SCENE WITH CHARACTERS AND ACTION

Describe a scene suggested by one of the following topics. Let it include *characters* and *action*.

1. A milk wagon. 2. A lemonade stand. 3. A soda fountain. 4. A peanut stand. 5. A fruit stand. 6. A lunch counter. 7. A peddler's outfit. 8. A street sprinkler. 9. A bargain counter. 10. A boat. 11. A playground.

Exercise 94

A CONTRAST

In two paragraphs present an interesting *contrast* by describing the same person or thing under different circumstances: as,

- | | |
|---------------------------|-------------------------------------|
| 1. In daylight; at night. | 6. Building; completed. |
| 2. 8 A.M.; 8 P.M. | 7. Inside; outside (in a storm). |
| 3. In January; in July. | 8. In the game; on the grand stand. |
| 4. Young; old. | 9. Fresh; tired. |
| 5. Before; after. | 10. Serene; angry. |

Exercise 95

LONG DESCRIPTION

Choosing any subject within the range of your own observation or investigation, write a long description which shall represent, when completed, your best possible work in composition. Use some narration and exposition if you need it.

CHAPTER VII

OF EXPOSITION

54. Exposition Defined. Exposition is composition that aims to explain.

55. Importance of Exposition. To explain something that we understand to one who does not understand it, or to learn something new through somebody's clear exposition, is one of the greatest pleasures in life. We are constantly asking and answering such questions as how a game is played, or a cake baked, or a job done, or what something means, or how something works, or why something happens. Therefore exposition is one of the commonest and most important kinds of talking and writing.

56. The Test of Exposition. Read the following explanation of how an automatic gun works:

The retracting springs react, the cam strikes the dog, the carrier is pushed down flat by the advance of the cam lugs, the trip releases the sear, and the projection pushes back the feed lever.

Do you now clearly understand how an automatic gun works? What is wrong with the above explanation if meant for *you*? Might a machinist understand it?

Do you think a person unfamiliar with baseball slang would understand the following schoolboy explanation of why a game was lost in spite of good pitching?

Phillips, although he allowed but six hits in all, was found for four of them in the third and fourth innings, and St. John's pushed over her three winning tallies in these frames. He failed to give a single walk, and fanned four men.

From this you see that exposition, to be successful, must be *easy to understand by the person for whom it is meant*.

The test of exposition is its *clearness*.

Exercise 96

PREPARATION FOR EXPOSITION

Prepare to explain how the school bell is rung by asking yourself the following questions. Consider the answers carefully, and picture in your mind each step in the ringing of the bell until you can explain them clearly. (If it is an electric bell, you may have to ask your teacher or the principal some questions.)

- (1) Where is the bell?
- (2) What is its shape? its size?
- (3) Is it rung by the hand or by mechanism?
- (4) What indicates the time for the ringing?
- (5) Who or what rings the bell?
- (6) What action causes the ringing?
- (7) What produces the sound?
- (8) Should any other things be included in the explanation?

Exercise 97

ORAL EXPOSITION

(1) Explain to your classmates how the school bell is rung. Make the explanation so clear, orderly, and complete that any one would understand it.

(2) Listen attentively to the expositions by other pupils and note whether they are clear, orderly, and complete.

Exercise 98

WRITTEN EXPOSITION

(1) Explain in writing how your school bell is rung.

(2) Consider carefully your choice of words and phrases.

(3) Study and revise your own work as suggested in Section 5.

57. How to Make Exposition Clear. In order to explain something clearly, we must —

(1) Ourselves *understand*. We cannot make clear to others what we ourselves do not understand.

(2) Consider the *other person*. How much does he or she already know? What language will be understood? Explanation can never proceed except in terms of what the reader or hearer knows.

(3) Follow a natural *order*. How should the explanation begin? What should be the next step? In what order should the remaining points

be explained? An orderly outline helps both the speaker and the hearer.

(4) Make the explanation *complete*. Will the other person understand each point without additional explanation? Has any important point been omitted?

Many particulars have to be explained to a novice which at first thought seem quite unnecessary to one already familiar with the subject.

Exercise 99

PREPARATION FOR EXPLAINING A GAME

a. Choose one of the games suggested below, and suppose a boy or a girl who has never seen it desires you to tell how it is played.

1. A game with a soft ball. 2. A game with a hard ball. 3. A game with stones. 4. A game of tag. 5. Hare and hounds. 6. A game with marbles. 7. A game with racquets. 8. A game with cards. 9. A game requiring a diagram or special board. 10. A game requiring ice, snow, or water. 11. A lawn game. 12. Any outdoor game. 13. Any indoor game.

b. Try to picture clearly in your mind (1) the equipment, (2) the players, and (3) the way the game is played.

Consider carefully the answers to such questions as the following: What things are needed? How arranged or used? How many persons can play? What position do they take? What do they strive

to do? How do they try to do it? What are the important rules?

What other points, if any, should your explanation cover? What order in explaining the different points seems most natural and clear?

c. Make an outline for an explanation of this game.

d. Put yourself in your hearer's place, and consider what words you should use to make your exposition simple and clear.

Exercise 100

ORAL EXPOSITION OF A GAME

(1) Come to class prepared to explain to a boy or a girl the game you selected in the last exercise, as you would explain it to one who wanted to understand it. Use the blackboard if you wish.

(2) Listen to the explanations of games given by your classmates, and point out anything not clear to a novice; also anything not really necessary.

(3) Whose explanation do you think was the best? Why?

Exercise 101

WRITTEN EXPOSITION OF A GAME

(1) Write as a letter to some friend or relative the explanation you prepared in the last exercise.

(2) Criticize and correct your exposition in the manner suggested in Section 5.

Exercise 102

STUDY OF EXPOSITION: HOW TO DO

a. Examine the following directions for cooking out of doors without a kettle, with regard to (1) announcement of the topic, (2) order, (3) language, (4) completeness, (5) perfect clearness.

To steam meat or vegetables without a kettle, build a large fire and throw on it a number of smooth stones. Dig a hole in the ground near the fire. When the stones are red hot, fork them into the hole, level them, cover with green or wet leaves, grass, or branches, place the meat or potatoes on this layer, cover with more leaves, and then cover all with a good layer of earth. Now bore a small hole down to the food, pour in some water, and immediately stop up the hole, letting the food steam until tender. This is the Chinook method of cooking camas. Shellfish can be steamed in the same way. *Horace Kephart*

b. Choose one of the topics suggested below, and come to school prepared to tell in three minutes or less just how to do that thing. Picture clearly to your mind the different steps in the process, as in Exercise 99. Consider your language carefully. How will you announce your topic? Make your explanation so clear that *any one* can understand how the thing should be done.

How to — 1. Pitch a curved ball. 2. Harness a horse. 3. Build a coal fire. 4. Broil steak. 5. Boil potatoes (or some other vegetable). 6. Train a dog. 7. Cut out dress goods. 8. Wash lace (or flannel). 9. Raise sweet peas (or some other flower). 10. Raise strawberries (or some

other vegetable). 11. Pop corn. 12. Roast marshmallows. 13. Freeze ice cream. 14. Care for potted plants. 15. Care for a canary. 16. Trap rabbits (or some other animal). 17. Attract birds. 18. Fish for trout (or some other fish). 19. Sail a boat. 20. Harvest hay (or some other farm product). 21. Gin and bale cotton. 22. Take a photograph. 23. Draw a book from the library. 24. Memorize poetry. 25. Study a history (or some other) lesson. 26. Change a tire. 27. Graft a tree. 28. Tackle in football. 29. Steal a base. 30. Mark out a tennis court. 31. Find the height of a tree without climbing it. 32. Paddle a canoe. 33. Swim. 34. Organize a club. 35. Print a business card. 36. Furnish a kitchen. 37. Measure the capacity of a vessel. 38. Care for dairy cows. 39. Bind a book. 40. Care for hens. 41. Care for the teeth. 42. Mend some broken article. 43. Use a stencil. 44. Care for milk. 45. Care for a bedroom. 46. Launder clothes. 47. Weave a rug. 48. Hem a handkerchief. 49. Mend a garment. 50. Remove a stain. 51. Lay out a baseball diamond. 52. Get off a car.

Exercise 103

WRITTEN EXPOSITION: HOW TO DO

(1) Write in the form of a letter the explanation you prepared in the last exercise.

(2) Examine it critically for clearness and correctness, not omitting to test it by reading it aloud.

Exercise 104

EXPOSITION: HOW TO FIND

a. Choose one of the places suggested below, and tell your classmates how to find it so that no one could miss it who followed your directions.

Think out carefully the starting point and the successive stages in the journey. Try to think what mistakes a stranger might make, and warn against them, taking care not to confuse with too many details. You may have need of description.

1. Your home (from the schoolhouse). 2. The railroad station. 3. The post office. 4. A store. 5. A church. 6. A person. 7. A farmhouse. 8. A street (or road). 9. A favorite nook (in town or country). 10. An article which you have left in a certain place. 11. A certain spot (in town or country).

b. Write a letter giving the directions you prepared in the first section of this exercise.

c. Criticize your letter carefully and revise it.

Exercise 105

ORAL EXPOSITION: HOW TO MAKE

Choose one of the things suggested below, and tell in class how to make it, so that any one with the necessary skill could do it by following your directions.

Consider the (1) materials, (2) tools, (3) successive steps, and (4) mistakes to be guarded against.

Make an outline for your exposition.

1. A sled. 2. A paper balloon. 3. Taffy. 4. Bread (soup, cake, pie crust, etc.). 5. Candy. 6. Fudge. 7. A welsh rarebit. 8. A flower bed. 9. A garment of some kind. 10. A whistle. 11. A kite. 12. A boat. 13. A wireless apparatus. 14. Pop-corn balls. 15. Griddle cakes. 16. A raft. 17. A sling shot. 18. A fancy article. 19. A tool. 20. A bow and arrows. 21. A water wheel. 22. A

footbridge. 23. Any Christmas gift. 24. A bonfire. 25. A kitchen fire. 26. A blacksmith's fire. 27. A furnace fire. 28. A tent. 29. A snow fort. 30. Paper flowers. 31. Paper dolls. 32. A flower box. 33. A bird house. 34. A table. 35. A clay model. 36. A leather bag. 37. A book rack. 38. A switch box. 39. Any article.

Exercise 106

WRITTEN EXPOSITION: HOW TO MAKE

(1) Imagine that a stranger has written to you, as an authority, to find out how to make the thing selected in the last exercise, and write a careful letter in reply.

(2) Study your letter critically, and make a revised copy.

Exercise 107

EXPOSITION: HOW IT WORKS

a. Study the following explanation of a thermometer, noting its (1) topic sentence, (2) outline, (3) language, (4) clearness, and (5) paragraph topics.

A thermometer is simply a small flask — the bulb — with a long and narrow neck — the tube — filled with as much mercury or spirit as will rise a short distance into the neck. If the liquid in the bulb is warmed, its volume is increased and it overflows into the tube, increasing the height of the column of liquid in the tube. If, on the other hand, the liquid in the bulb is cooled, its volume is diminished; and, as it shrinks, the column of liquid in the tube flows back into the bulb, and the level of the top of the column is lowered.

If a mark is made on the tube, or on a scale fixed to it, at the point which the liquid reaches when the bulb is placed

in boiling water; and another mark at the point to which it sinks when the bulb is in melting ice; and the space between the two marks is divided into 180 equal parts, each of these parts is what is called a "degree" in the thermometers ordinarily used in this country.

b. Choose one of the topics suggested below, and explain, as if to a younger person, just how it works. Be on your guard against words that the younger person would not understand.

1. A trap. 2. A spirit level. 3. A compass. 4. A carpet sweeper. 5. An ice-cream freezer. 6. A fountain pen. 7. A churn. 8. A railway signal. 9. A railway switch. 10. A gasoline engine (or any part of it). 11. A steam engine (or any part of it). 12. A mechanical toy. 13. A threshing machine. 14. A cotton gin. 15. A cream separator. 16. A grindstone. 17. A lamp. 18. A pump. 19. A mill. 20. A furnace. 21. A brake. 22. A tool. 23. A canal lock. 24. A sewing machine. 25. Any machine. 26. An aëroplane. 27. A bank account. 28. A printing press. 29. Insurance. 30. A heating system. 31. A lighting system. 32. A stove. 33. The heart. 34. The stomach. 35. Leaven.

c. Write for some younger person an explanation of the topic selected in the last exercise.

Study your work, and make it as nearly perfect as you can.

Exercise 108

STUDY OF EXPOSITION: MEANING

(1) Study the following explanation of what is meant by a "Liberal Education":

Now, what is meant by a liberal education? The word liberal is one whose secondary sense has almost crowded out its primary one. We think of the word liberal as meaning generous, free-minded, large. We speak of a liberal giver; a liberal allowance; a liberal estimate. But that is not the primary sense of the word liberal, nor is it the sense in which we should apply it in education.

A liberal education does not mean a course of study in which you had longer time to work than some others, or more subjects to study than some others, or better school buildings and larger appliances than some others. A liberal education is an education for liberty. Liberal arts are the arts of the freeman as distinct from the slave. An education in liberal arts is education for the citizen, the education for the gentleman; the education for the man who is to govern himself instead of being merely the servant of others and waiting to be governed by others.

Arthur Twining Hadley

Does the author use a topic sentence? Why does he divide his exposition into two paragraphs? What is the topic of the first? Of the second?

Note how the author builds up a clear explanation by first telling what "liberal education" does *not* mean, and then repeating several times in different words what it *does* mean.

(2) Make an *abstract* of Dr. Hadley's exposition of what is meant by a liberal education.

Exercise 109

EXPOSITION: MEANING

Choose one of the following topics, and tell what it really means.

1. Patriotism. 2. Hard study. 3. Politeness. 4. Courage. 5. Idleness. 6. Industry. 7. Honor. 8. School spirit. 9. Hypocrisy. 10. Success. 11. Square root. 12. Yard measure. 13. A corporation.

Exercise 110

LONG EXPOSITION

Choosing any subject within the range of your own knowledge or investigation, write a long exposition which shall represent, when completed, your best possible work in composition. Use some narration and description if you need it.

CHAPTER VIII

OF ARGUMENTATION

58. Argumentation Defined. Argumentation is composition which aims to convince or persuade.

An argument usually consists of an *exposition* of *reasons* for a certain belief or a certain line of conduct. It often includes some narration and description.

“Convince” means *cause to believe*; “persuade” means *induce to do*. A person may be convinced of his duty without doing it. “Convince” relates to the *understanding*; “persuade” relates to the *will*.

59. Importance of Argument. Everybody naturally desires other persons to do what he wishes, and to believe what he believes. But everywhere we find wide differences in opinion and conduct. Therefore argument is constantly springing up in our daily life.

60. The Test of an Argument. Since an argument is usually an exposition of reasons, the test of a good argument is the *soundness* of the reasons and the *clearness* of the exposition.

Exercise 111

PREPARATION FOR ARGUMENTATION

Do you think football should be abolished in schools and colleges?

Think out carefully your *reasons* for your opinion. Note them down and prepare to give them in class in a clear and orderly manner. In stating facts be accurate. In selecting your reasons choose only those that have real weight. In expressing them be as clear and forceful as you can.

Exercise 112

ORAL ARGUMENT

Tell your classmates in a clear and orderly manner your reasons for thinking that football should (or should not) be abolished in schools and colleges, as you have thought them out in the last exercise.

Exercise 113

WRITTEN ARGUMENT

(1) Write in order, and as clearly and forcibly as you can, your reasons for thinking that football should (or should not) be abolished in schools and colleges.

(2) Criticize your own work, as suggested in Section 5, and make a revised copy.

61. "Reasons" that are Not Reasons. The commonest faults in argumentation are faults of

reasoning rather than faults of composition. We often mistakenly offer as "reasons" or "proof" things that really do not prove what we think they do. Some of these are the following:

(1) *Mere assertion.* No man can prove a thing merely by *saying* it, no matter how loudly or often he says it. Therefore a thing is not true just because we see it in a book or newspaper.

(2) *Inaccurate statements.* We should not say, "*Everybody* does it," just because we know *a good many* who do it.

(3) *Quotations.* We cannot prove a thing by merely quoting from some authority. *Opinion* is not proof, because the wisest man is sometimes wrong, and authorities often differ.

(4) *Insufficient evidence.* "One swallow does not make a summer." We should not say that a thing is *usual* because it happened *once*. We should not say, "*This* is *surely* the cause," so long as there may be other causes.

(5) "*After it, therefore because of it.*" Sequence in time is not the same as cause and effect. We should not say, "John, who has the measles, was on a street car last week; he evidently caught them from some passenger." Perhaps he did; but there is no *proof* of it until it is shown that he could not have caught them in any *other* way.

(6) *Outward resemblances.* Things alike in *some* points are not necessarily alike in *all*. Toad stools are not mushrooms. A thirsty man once drank poison by mistake because it looked exactly like water. *Many* resemblances suggest complete similarity, but nothing is proved by a *few* resemblances.

Exercise 114

STUDY OF MISTAKES IN REASONING

Consider the reasoning in each of the following instances, and explain why it is not sound:

1. I know this is so, for I read it in a book.
2. These berries look like wild cherries; therefore they must be good to eat.
3. This is surely a very rainy country, for we have been here five days and it has rained every day.
4. When we left home the weather was warm and spring-like, but when we got to Atlantic City the next day we found it cold and windy; so *I* say, "Give me our home climate."
5. There are no wildcats in America. I surely ought to know, for I have lived here all my life and I never saw one.
6. See! there's a dime some one has lost. Let's look around for some more.
7. A member of a school debating team read as "a conclusive argument" for his side a telegram from Senator G—— upholding that side.
8. Mr. Jones, who is a clever writer, is well fitted to write a book on the Chinese, because he has just spent a whole month in Pekin.
9. I tell you it *is* so, because I say it, and I never say what isn't true!
10. Ethel evidently heard I was angry, because she called to see me the very next day.
11. The teacher certainly dislikes me. I always get low marks, no matter how hard I study.
12. Don't wrap the ice in a blanket, or it will melt. Don't you remember how warm a blanket keeps one at night?
13. Every boy gets black marks; James has no black marks; therefore James is not a boy.
14. The English are a dishonest race: I have had my pocket picked twice in London, but never once in America.
15. How can any one like the Chinese? Just look at our laundryman!
16. I have a bad cold; cold is dispelled by heat; therefore all I have to do is sit by the fire.

17. There is nothing like — for a cold, because I tried it last week and I was well in three days.

18. Three witnesses testified that they had seen a man steal a pocket book. He declared he could bring thirty witnesses to swear that he hadn't done it.

19. This cake is not good; the flour must have been poor.

20. After taking two bottles of your medicine I am as well as ever; therefore I recommend it as a sure cure.

21. Because I made a disturbance last week the teacher is always watching me, so that I cannot stir without getting caught. I don't think this is fair.

22. He ought not to be punished, because he is not half as bad as some who never get caught.

62. How to Make a Good Argument. In order to reason well we must —

(1) Use *words* accurately. Many disputes arise because the speakers are using the same word in two different senses.

(2) State *facts* accurately. Carelessness in stating facts creates mistrust.

(3) Use only *real proofs*. A few sound reasons, clearly set forth, are better than many that are not convincing, just as a few strong and well-directed blows are better than many little taps.

(4) Use *illustrations*. These help to make the argument clear and interesting.

Exercise 115

ORAL ARGUMENT

Select one of the following questions. Think out carefully your reasons for your opinion on that

question, and state the three or four strongest of them to your classmates in a clear and orderly manner.

Consider the exact meaning of the words. Be sure of your facts. Beware of "proofs" that do not prove.

Listen carefully to the arguments of your classmates, and point out any mistakes in the reasoning.

1. Should everybody study Arithmetic (or your favorite study)?

2. Should every schoolboy learn to use carpenter's tools?

3. Should every schoolgirl study either cooking or dress-making?

4. Is city life to be preferred to country life?

5. Is a dog a better pet than a canary?

6. Is baseball a better game for boys than football?

7. Is tennis a better game for girls than basket ball?

8. Should the girls in a school contribute money to the support of the school ball team?

9. Are two half holidays in a week better than one whole holiday?

10. Is Monday a better day for a holiday than Saturday?

11. Is your home town or city a good place to live in?

12. Is a large school better than a small school?

13. Is it better to be born rich than poor?

14. Should the school authorities furnish textbooks for pupils?

15. Should every recitation include a written test?

16. Should the school year be lengthened?

17. Should a gentleman always offer his seat in a street car to a woman who has no seat?

18. Should there be contests between schools in branches of study as well as in athletics?

19. Is composition a more useful study than bookkeeping?
20. Is the —— a better automobile than the ——?
21. Is the —— a better sewing machine than the ——?
22. Does our school need a new building?
23. Should a girl go to college if she can?
24. Should a boy go to college if he can?
25. Should every school exercise in written composition be preceded by an oral exercise in preparation for it?
26. Should pupils in composition be required to correct their own mistakes?
27. Should our coast defenses be strengthened?
28. Should a nation that loves peace be fully prepared for war?
29. Should you go to work when you are fourteen?

Exercise 116

WRITTEN ARGUMENT

(1) Write the strongest argument you can on either side of one of the questions in the last exercise.

(2) Examine your argument carefully for soundness, clearness, and correctness. Finally make a revised copy.

63. Debates. One of the most interesting school exercises in argument is a **Debate**. If well conducted, it provides very valuable training in (1) clear thinking, (2) correct reasoning, (3) understanding another's point of view, (4) self-control, and (5) public speaking.

Very common faults in debating are the use of (1) assertion instead of reasoning, (2) ridicule instead of proof, (3) dispute instead of argument.

Exercise 117

ORAL DEBATE

(1) Select two debating teams from the class, with two or three pupils on each team.

(2) Let them choose one of the questions in Exercise 115, and one team undertake to prove one side of the question, and the other team the other side. (The sides may be chosen by lot.)

(3) Next let each team think out the reasons in support of its side, talk them over privately, make an outline of the argument, and decide the work of each debater.

(4) Let the debate be held before the class, the teacher or the class voting which team presented the better argument.

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